





COVER: Fragment of the painting "Orpheus Among the Animals," 1611, by Flemish painter Roelant Savery (1576-1639).

BACH

CARMEL BACH FESTIVAL

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Artists and program subject to change.

Carmel Bach Festival

Founded in 1935 by Dene Denny and Hazel Watrous

Sandor Salgo

Music Director and Conductor

Please Note

No photography or recording permitted

No Smoking

shall be permitted within any part of Sunset Center Theater, including stage, backstage and foyer. By order, City of Carmel-by-the-Sea.

Latecomers

will not be seated while the performance is in progress.

1991 Carmel Bach Festival

July 15 - August 4

Parking

Free parking in Sunset Center north car park available after 7 p.m. on presentation of tickets.

Handicapped Access

to Sunset Center Theater is available.

Sunset Cultural Center

Carmel Bach Festival

P.O. Box 575

Carmel, California 93921

(408) 624-1521

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CHALONE

The Official Vintner of the
1990 Carmel Bach Festival



Official sponsors of the 1990 Carmel Bach Festival.



Music Director and Conductor

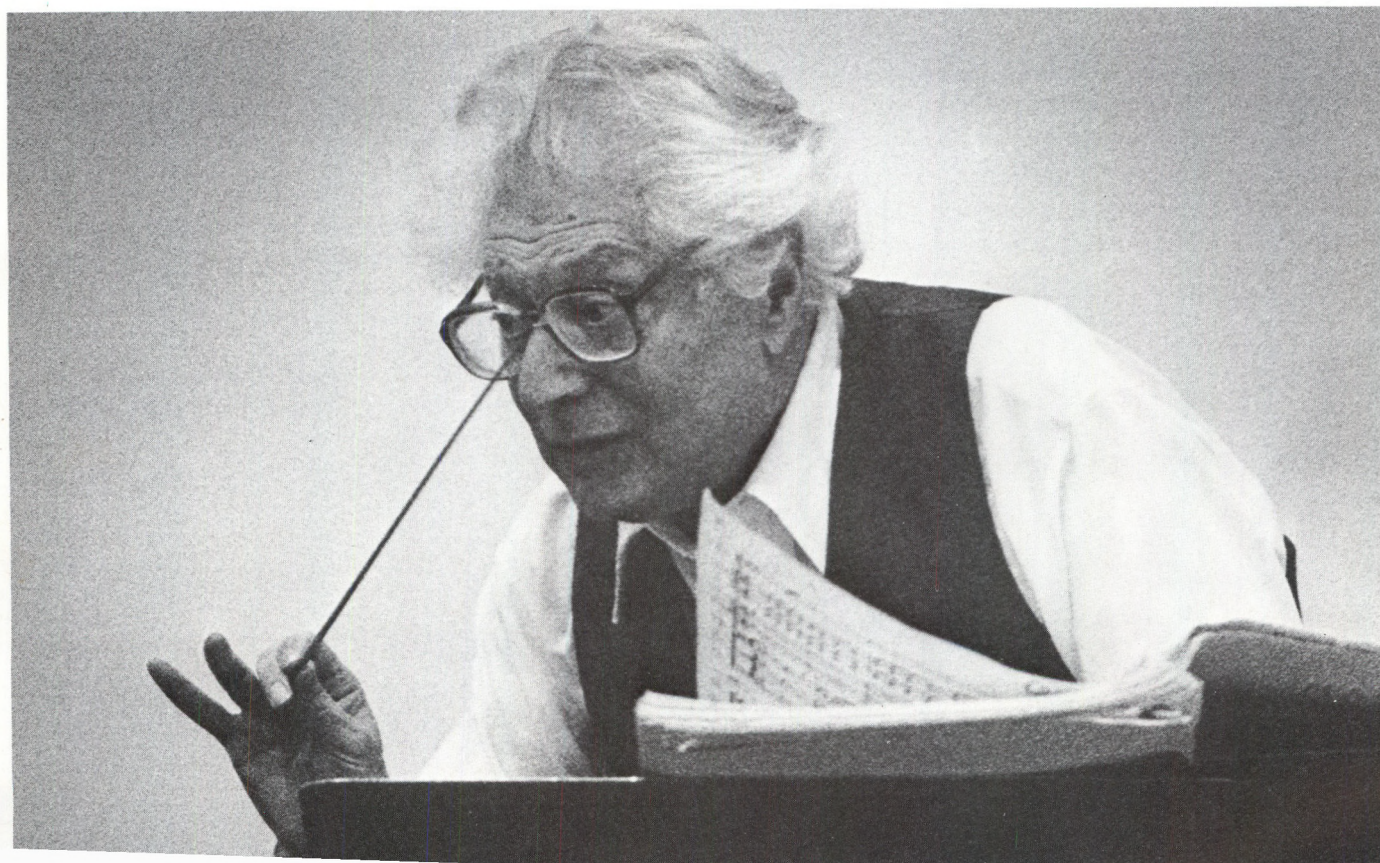
Again and again, the genius of Bach finds its proper instrument in Salgo."

Sandor Salgo has been Music Director and Conductor of the Carmel Bach Festival, with increasing acclaim, since 1956. A native of Hungary, Mr. Salgo began his career as a pupil of Fritz Busch and George Szell. He has conducted extensively in Europe including several times at the Deutsche Staatsoper in Berlin. His last tour in September, 1978, included two Mozart operas in Berlin, recording for the Radio Freie Sender in West Berlin, and touring with the Weimar Kammerorchester. He has served as guest conductor of several European orchestras, the National Symphony Orchestra of Mexico, the San Francisco Symphony, San Francisco Spring Opera, the Vancouver Festival, the Royal Philharmonic Orchestra of London, and the Salt Lake City Symphony.

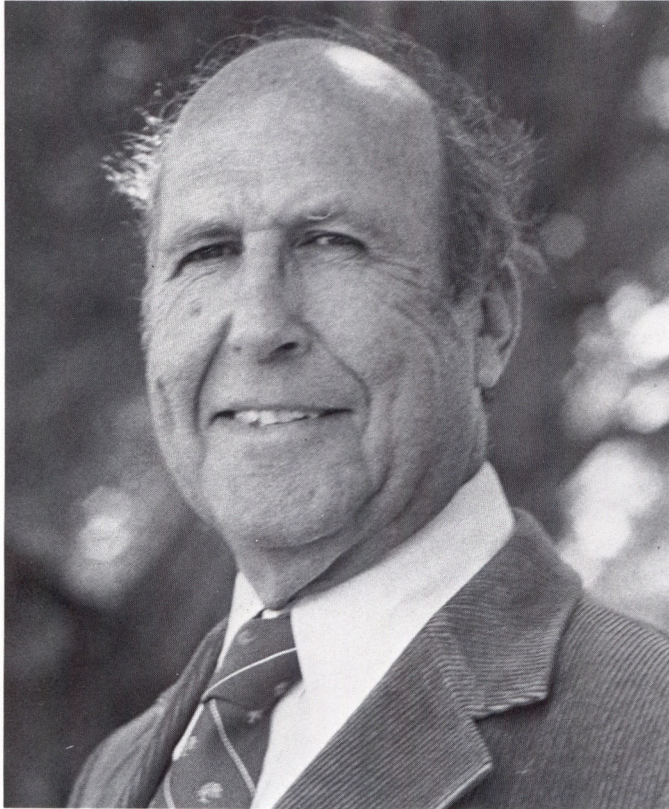
Maestro Salgo received the Lloyd W. Dinkelspiel Award "for outstanding service to undergraduate education" at Stanford University where he was music director of the Stanford Opera Theater and Stanford Symphony Orchestra. He also received

the Norman Fromm Citation from the College of Notre Dame in Belmont for contributing "significantly to the musical life of the San Francisco Bay Area." His most recent award, a Chevalier of the National Order of Arts and Letters from the French government, honored Maestro Salgo for "his great contribution to French music in California." Presently, Mr. Salgo is conductor emeritus of the Marin Symphony. In 1988 he was guest conductor of the Arrowhead Festival and in 1989-90 served on a panel to select prizewinners from finalists for the National Foundation for the Advancement of the Arts young musicians awards. In 1990 Mr. Salgo has been invited to conduct the Berlin Symphony and Chorus in East Berlin.

In the words of San Francisco Bay Area critics, Mr. Salgo is a "deft, sympathetic conductor" with "an unsurpassing sense of what Bach is up to." Rarely has one man made a greater impact upon the evolution and development of a musical institution than has Maestro Salgo during his 35 seasons with the Carmel Bach Festival.



President's Message



Basil I. Allaire, M.D., *President, Board of Directors*

Dear Friend of the Festival,

Why do I support the Festival? Why should each of us who loves the Festival, who loves music, offer our support in donations of time, effort, money?

Perhaps love and endurance are factors. Things we love we like to see endure. Change is also essential. I hope my children are not the same at twenty-five or thirty or fifty as they were at birth or two or ten.

Having watched this Festival for nearly fifty years from the days of Dene Denny and Hazel Watrous and Maestro Usigli, through the magnificent years of Maestro Salgo, I have had the opportunity to witness the growth, maturing, vigor and excitement of this great Festival.

This season especially will be a memorable one as we celebrate Maestro Salgo's 35th anniversary with the Festival.

None of this is available without support—vital support provided largely by our devoted audiences, donors, sponsors, patrons and volunteers. This support accounts for 59% of the Festival budget, with ticket sales in 1989 providing 41%.

Those of you who love the Festival recognize that great music does more than soothe the ear. There is a unifying experience that transcends all else lifting our thoughts to the Infinite, reflecting Bach's oft-repeated intention, "Soli Deo Gloria."

Therein perhaps is the real answer to our original question, "Why do I support the Festival?"

Best wishes for another Festival season.

Basil I. Allaire, M.D.
President, Board of Directors

Sandor Salgo

Music Director and Conductor

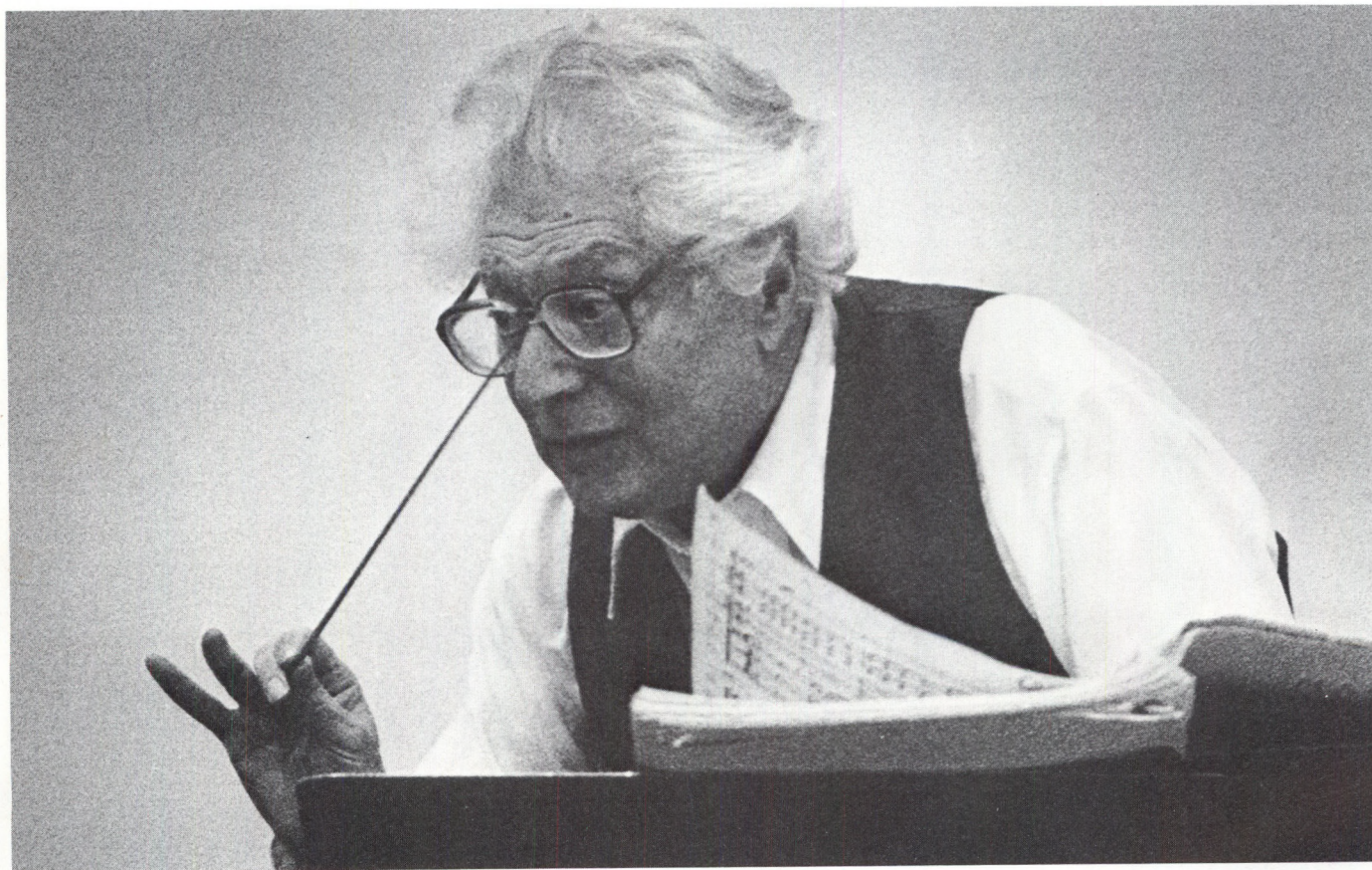
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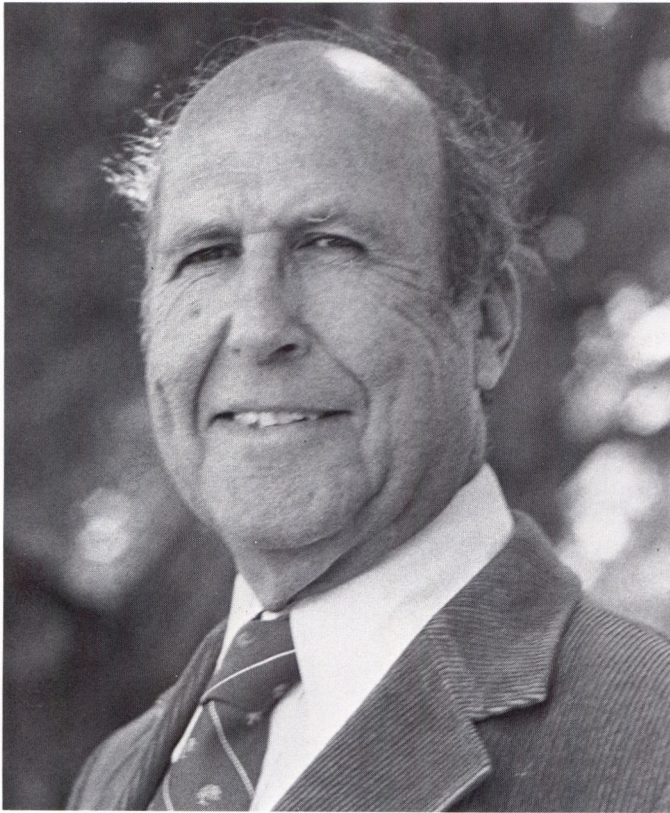
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Best wishes for another Festival season.

Basil I. Allaire, M.D.
President, Board of Directors



Golden Chairs

A Commitment to Continued Excellence

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Lucile and David Packard

CHORALE DIRECTOR'S CHAIR

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Helen Belford

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The Mark S. Massel Memorial Fund

SOLO INSTRUMENTAL CHAIR—ORGAN

To honor Mary Fellows and in memory of Arthur Fellows
Jane and Jack Buffington

PRINCIPAL CHAIR—CELLO

Gail and Davis Factor, Jr.

PRINCIPAL CHAIR—FLUTE

The Leslie M. Johnson Memorial Fund
Elizabeth Johnson Wade

PRINCIPAL CHAIR—OBOE

Shirley and Lee Rosen

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To honor Ruth Phillips Fenton
from her family and friends

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The Carla Stewart Memorial Fund
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ORCHESTRA CHAIR—OBOE

Mary Lou Linhart

ORCHESTRA CHAIR

The 1987 Carmel Bach Festival Board of Directors

(detailed information on p.67)

History of the Carmel Bach Festival

The Carmel Bach Festival has grown and changed over the years, while continuing to celebrate the works of Johann Sebastian Bach and his contemporaries and musical heirs. Today, it is a three-week festival consisting of concerts, opera, recitals, master classes, lectures and symposia, yet many elements of the present Festival were there from the beginning. The full-grown Festival of today is the mature form of the infant musical offering created in 1935 by Dene Denny and Hazel Watrous, two women who did much to enhance the cultural life of the Monterey Peninsula.

In 1935 at the first Carmel Bach Festival Denny and Watrous produced four days of concerts at the Sunset School Auditorium and the Carmel Mission Basilica with Ernst Bacon as guest conductor. From the outset the founders published their intention to have an annual event and they succeeded except for a gap of three years during the Second World War. Because the 1930s were not a time of grants and government sponsorship of the arts, Denny and Watrous had to dip into their own pockets to make up the inevitable shortfalls. In doing so they began a tradition of private financial support that has sustained the Festival and allowed it to grow. From the beginning there were free lectures and the heralding brass quartet which has become the Festival's signature. There was a strong community spirit to the Festival which persists in its local chorus and several hundred dedicated volunteer helpers.

The fourth annual Festival in 1938 established as conductor Gastone Usigli who remained until his death in 1956. That year Dene Denny chose Sandor Salgo to be the spiritual guardian of the Festival and to continue its development. While Usigli worked within the confines of the abilities of largely amateur musicians, Salgo began to bring in more professionals; where Usigli presented excerpts from larger works which he orchestrated and adapted, Salgo began to present major works in their entirety. As a professor at Stanford, Salgo had a keen interest in scholarship and he brought in Edward Colby, Stanford's music librarian, to write program notes. In 1958 the Festival was incorporated as a non-profit arts organization and in 1959 Priscilla Salgo was made Assistant Choral Director and the chorus and chorale were formally separated.

In 1960 Dene Denny died. Her sister, Sylvia Landon remembers, "Dene was devoted to Sandor...and I think she felt

that her Bach Festival would be safe in his hands. Sandor said to me that of all things he had done the Festival was dearest to his heart. I feel that the Carmel Bach Festival will become an institution; under his direction and his able vision...it has gone steadily forward. Sandor did more choral work and was able to do this because he brought in a host of singers, many of whom he worked with at Stanford; he had Priscilla's help...and with the solid background of experienced singers he is able to have marvelous choral works and that has been the growth of the Festival. Usigli worked with local talent and it was exciting to have the community all involved, but when you are trying to make it more professional, you have to bring people in."

In 1961 the Festival was extended to ten days. Salgo reinstituted the use of the Carmel Mission which had lapsed for many years. The silver anniversary of the Festival was celebrated in 1962 and from that time to this Maestro Salgo's innovations have become traditions—erudition, professionalism, performance of complete works, and a more dramatic concept of performance. Because of the demand for seats, the Festival expanded from ten days to three weeks over the next ten years. To judge its artistic growth one has only to compare two reviews—the first is by Alfred Frankenstein of the San Francisco Chronicle. "Carmel's 18th annual Bach Festival...was by all odds the best in the history of that institution...Those of us who want to see the Carmel Bach Festival take its place as an event of nation-wide importance for which no excuses need be made were greatly encouraged. That goal has not been attained as yet, but this year it hove in sight..."

The second review is from 1984 by Byron Belt of the Newhouse News Service. "Maestro Salgo has clearly mastered the art of festival planning and conducting, and nothing was less than expert. The St. Matthew was the inspired climax of a week that mounted to the soaring final chorus of Bach's sublime masterpiece with such logic and spiritual exhalation...Bach festivals are not all that unusual, but quality performances remain discouragingly rare. This in Carmel offered intellectual stimulation and musical inspiration in sufficient degree that four major events convinced a willing debutant that the combination of natural and artistic beauties make the Carmel Bach Festival a gem among giants..."

Festival Staff

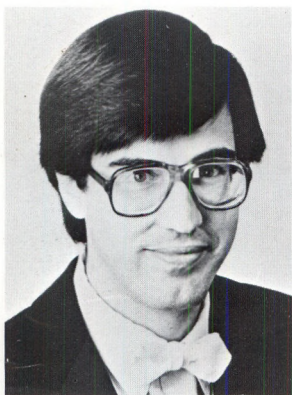


Priscilla Salgo

Director, Festival Chorale

Musical Assistant to Maestro Salgo

Mrs. Salgo received her bachelor's and master's degrees from Westminster Choir College, Princeton, where she taught for five years. She studied choral conducting with John F. Williamson and Charles Krueger, orchestral conducting with Wolfgang Stresemann and Sandor Salgo, and Baroque music with Gustave Reese, Putnam Aldrich, and George Houle. Mrs. Salgo is choir director of the Sunnyvale Presbyterian Church. In the Festival Chorale, Mrs. Salgo has brought together a group of professional singers, mainly from the Los Angeles and San Francisco areas. Following special auditions, the 35 member group begins rehearsals during the spring.

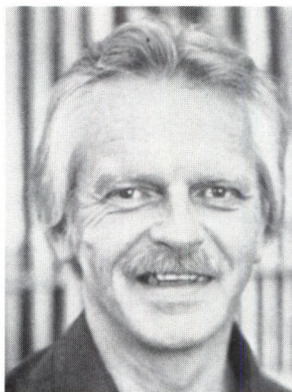


Mark Volkert

Concertmaster

Mark Volkert, a graduate of Stanford University, returns to the Festival for his 16th season. He has been a member of the San Francisco Symphony since 1972 and has been the orchestra's Assistant Concertmaster since 1980. As a composer, Volkert has had works performed by the San Francisco and Marin Symphonies and has received

commissions from Paul Masson Vineyards, the dance group San Francisco Moving Company, the Marin Symphony, Monterey Bay Aquarium for their opening in 1984, and has recently composed a work for the Stanford University centennial celebration. He has also written a film score for the Heckscher Museum in New York.



Ken Ahrens

Festival Chorus Director, Festival Librarian, Operations Manager, Organist

Mr. Ahrens has been with the Festival for 27 years. He received his Bachelor of Music degree from Valparaiso University, where he studied with Heinrich Fleischer, the former organist at the Thomaskirche in Leipzig. He earned his M.M. in organ performance from Indiana University and also taught at that institution. At Stanford University, where he continued advanced studies, he served as Assistant University Organist. He is presently organist at Sunnyvale Presbyterian Church.



Diane Thomas

Southern California Chorale Coordinator Soprano

Having studied at UCLA and the Vienna Academy of Music, Miss Thomas was a regional winner and national finalist in the

San Francisco Opera Auditions and attended the Merola Program. She is a frequent soloist in the Southern California area whose credits include: soloist with I Cantori on taping of radio show for broadcast over American Public Radio; soloist on radio broadcast of Barnshall Park Concert Series; local premiere of works by Gyorgy Orban and Kerry Woodward on Schönberg Institute Concert Series at U.S.C.; member of Music Department staff at UCLA performing early music for music history classes; performance of Spanish Baroque music with Early Music Ensemble of Los Angeles.



Michael Becker

Stage Manager

Born in Germany, Mr. Becker graduated from Carmel High School and received his B.A. degree in history and his M.A. degree in humanities from San Francisco State University. From 1977-79, he was producer and host of a classical music program on KUSF-FM in San Francisco. He has been a teacher with the Los Angeles Unified School District since 1979 and this is his twenty-first year with the Carmel Bach Festival.

Administrative Staff



J. Fowler

Janet Howell

Nana Faridany

Ken Ahrens

Ken Ahrens

Eleanor Avila
Ross M. Brown
Nana Faridany

J. Riley Fowler Jr.
Janet Howell
Ron James
Jesse Read
Fidel Sevilla

*Operations Manager, Associate
Program Book Editor
Chorus Accompanist
Technical Director, Sunset Center
Festival Administrator, Program
Book Editor
Development Director
Ticket Manager, Program Ad Sales
Photographer
Recital Coordinator
Personnel Manager for the Orchestra*

Stage Crew

Michael Becker
Bob Aronson
Scott Anderson
Thomas Burks
Paul Cain
Mark Collins
Michael Dunlap
John Garey
Albert Charles Houghton III
Roe Reed
Jim Witherell

*Stage Manager
Production Manager*

Tower Music

Members of the Tower Brass are drawn from the Festival Orchestra and perform brass choir music for four to eight players. Most of the Tower Music selections are from the Renaissance and Baroque periods and feature the works of G. Gabrieli, Pezel, Schütz, Holborne, Lully, Gesualdo, and Lassus. The Tower Brass commences playing approximately 35 minutes before each concert. The ensemble is directed by Wolfgang Basch. Suzanne Mudge selects and organizes each evening's program from her extensive brass library.

The Carmel Bach Festival Brass:

Wolfgang Basch, *Leader*

Trumpets

Wolfgang Basch, *principal*
Susan Enger
Kimberly Stewart

Horns

Glen Swarts, *principal*
Loren Tayerle

Trombones

Carl Mazzio, *principal*
Suzanne Mudge
Sean Engel



This year's Tower Music has been generously underwritten by



The Virginia Best Adams Master Class

Six years ago family and friends of Virginia Best Adams created an endowment to honor Mrs. Adams. Virginia loves choral music. She sang in the Yosemite chorus for many years and enjoyed sojourning in Carmel for the Bach Festival. The Festival is delighted and honored to be the recipient of this wonderful gesture which, over the past five years, has enabled the Festival to create a Master Class of some importance to the field of vocal music.

This year David Gordon, tenor, is the Master Teacher. After auditions in New York, five singers have been chosen to participate in the class. They are Stephanie Boening, mezzo-

soprano from New York; Charles Gafford, bass from New York; Michael Matson, tenor from San Francisco; Mimi Ruiz, soprano from San Francisco; and Kerry Walsh, mezzo-soprano from Los Angeles.

The Virginia Best Adams Master Class can be heard in final recital on Monday, July 23 at 1 p.m. in Carpenter Hall, Sunset Center. Admission is free.



The following individuals have contributed generously to the Virginia Best Adams Endowment Fund during the past year:

Dr. and Mrs. Michael Adams	Mr. and Mrs. Leo Holub
Virginia Best Adams	Mr. and Mrs. Peter T. Hoss
Jim and Mary Alinder	Bobbe Jeffers
Jo and Jerry Barton	W. Kent Johns
Richard Bell	Doris Linneman
Edna Bullock	Mrs. John Loncaric
Arthur Dahl	Dr. and Mrs. L. Bruce Meyer
Joyce and Walter Douglas	Mr. and Mrs. Otto Meyer
Jules Eichorn	Marion Patterson
Doris and Karl Falk	Dr. Frances Sachs
Alice Smedley Felix	Maestro and Mrs. Sandor
Jean Galli	Salgo
David Gray Gardner	Mrs. Harold Saville
Mr. and Mrs. Henry E. Gilpin	Drs. Helen and John Schaefer
Mr. and Mrs. Edward L.	Mrs. G. O. Schumaker
Ginzton	Mr. and Mrs. Fidel Sevilla
The Reverend and Mrs.	Virginia Stanton
Alfred Glass	Betsy and Robert Sullivan
Mrs. Walter Haas	Mr. and Mrs. John Tellaisha
Dr. and Mrs. Arthur Hartwig	Joseph Rock and Robin
Anne and Ken Helms	Venuti

The William and Flora Hewlett Foundation

In 1988 the Carmel Bach Festival was awarded a three-year challenge grant of \$100,000 from the William and Flora Hewlett Foundation. The grant was used to build the Festival's endowment fund; part of the yield from which is used to support our commitment to fine performances on the Central Coast.

The Festival is pleased to report that in January of 1990 we met the final conditions of the challenge match, of new and increased contributions, as required by the Hewlett Foundation.

The Board of Directors of the Carmel Bach Festival, Maestro and Mrs. Salgo, our Associates, staff, and many volunteers are grateful to the William and Flora Hewlett Foundation for providing this important support.



Officers and Committees

Board of Directors

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Pam Smith
Peter K. Smith
Fred Terman and Nan
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Jennifer Carey
Kelly Day
Andrea Greco
Antonia Greco
Christine Handel
Scarlet Pruitt
Alexis Rossi
Jeanette Wanzong
Shelby Wilson

Mission Procession

Shiela Costain, Sharon Carey,
Coordinators
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Danielle Carey
Lyn Eastman
Paul Eastman
Emily Factor
John Farr
Jerry Foote
Les Fulgham
Kay House
Inge Kessler
Edith Lassen
Sam Leach
Virginia Leach
Florence Mason
Betty Matterson
Duane Matterson
Betty Plank
Star Reiersen
Dave Roberts
Chris Schneider
Tania Slonicki
Elizabeth Vaughn

Carmel Bach Festival Associates

Founded in 1984, the Carmel Bach Festival Associates have the following goals: to provide awareness of the Carmel Bach Festival throughout the year; to develop a broad membership base whose talents, resources, and involvement will enhance Festival activities; to provide enjoyment through special events and social activities; to enhance the interest in and knowledge of Festival music through educational events.

Each year, the Associates sponsor the Festival Preview, a Volunteer Faire, Bach's Lunch, the Business Sponsors' Rehearsal, the Associates' Annual Gathering and a Holiday Salon. Many associates enjoy volunteering to become involved in the working of the Festival—in hospitality for our guest musicians such as providing refreshments during musical breaks, or by supervising the house for the lecture and recital series, for example. This year has shown a dramatic increase in Associates membership; forms and information are available in the Festival office.

Board of Directors

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Becky Hanna, *Treasurer*
Helen Montgomery,
Membership
Dorothy Good, *Editor*
Isabel Crossen, Gail Factor,
Carol Stratton, *Past Presidents*
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Graham
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Handley
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1990 Mission Banners

Founders' Memorial Concert "The Golden Age of Venice—Music of the 17th Century" Nancy Morrow

The golden winged lion of St. Mark, symbol of the great basilica in Venice, shines among the banners created for this year's festival procession on Wednesday nights in the Carmel Mission. Other banners recall the royal and noble patrons who supported the musicians whose music will be heard. Members of the Brimani, Cavalli, Gambara, Bentivoglio, Gonzaga, Mocenigo, Giustiniani families were among the wealthy Venetian merchants who supported the lively musical life in Venice. Their shields appear in the procession—horses on the Cavalli shield, a crayfish on the Gambara shield and double-headed imperial eagles on several shields reflecting the widespread influence of the so-called Holy Roman Emperor.

Antonio Gardane, Aldus Manutius and Scotto were three of the publishers of books and music who made Venice one of the great printing centers of Europe in the Renaissance, publishing the compositions heard on Wednesday evenings. Some of their devices appear in the procession, the golden anchor of Aldus Manutius and the bear and lion on Antonio Gardane.

Many crowned heads visited Venice, the leading trader of the Eastern Mediterranean, and music enlivened these visits. Frederick IV of Denmark attended a Vivaldi concert in Venice. Count Annibal Gambara was a patron of Vivaldi as were Ferdinand, Grand Prince of Tuscany, and Emperor Charles VI. Francis Stephen, Duke of Lorraine, Grand Duke of Tuscany who later became Emperor Francis I also enriched his life with Vivaldi's music.

The Gabriellis, nephew and uncle, enjoyed the patronage of Archduke Ferdinand of Graz, Duke Albrecht V, and assorted kings, cardinals, popes and emperors whose shields appear in the mission procession.

Marriages, births, crownings and celebrations were made more glorious by the work of the musicians celebrated in the Mission Concerts.

The banners were researched, designed and created by Nancy Morrow. The velvet standards and gilded poles were made by Sheila and Philip Costain.



Acknowledgements

The Board of Directors of the Carmel Bach Festival wishes to express its deepest appreciation to the following organizations and individuals:

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Business Advisory Group

The Business Advisory Group of the Carmel Bach Festival joins together business leaders of the community to help the Festival better understand the commercial needs of business in the Monterey County area. Additional goals of the group are to broaden local interest in and encourage support of the Festival.

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Thunderbird Bookstore
David Wolf, *Cypress Inn*
Suzanne Wyatt,
Tours of Distinction

Special thanks to Classical K-BACH for underwriting the Business Preview.



Youth Music Monterey

Summer Music Monterey Classical Camp 1990 — a three-week instrumental workshop for students in grades 6-12. Presented by Youth Music Monterey and the Eastman School of Music.

Dates: July 22 — August 11, 1990

Camp Music Advisor: Maestro Sandor Salgo, Music Director and Conductor, Carmel Bach Festival

Conductor-Music Director: James Setapen, Conductor, Amarillo Symphony

Vocal Camp

Dates: August 1-11

Faculty Artists-in-Residence from the Eastman School of Music

Youth Music Monterey

By Ray A. March

There's a new generation of classical musicians on the horizon and they can be found this summer studying everything from theory to Baroque dancing under the tutelage of faculty from the Eastman School of Music.

These are teenagers, about 80 in all, attending the classic music segment of Summer Music Monterey, a three-week program at Robert Louis Stevenson school in Pebble Beach.

A separate jazz program, funded in part by the Monterey Jazz Festival, starts in mid-June.

Eastman's faculty, which will be in residence for the July 22-August 11 camp, provides the inspiration and knowledge; the students bring their talents and motivation. Under a non-stop "shop talk" atmosphere the results are extremely promising.

The program is for the motivated young person as well as the musically gifted child. Many of the students are from Monterey County with the remainder coming from throughout California and other states. Tuition for the three-week, intense session is \$1400 for boarders and \$950 for day students.

Financial support is provided by the Carmel Bach Festival which sponsors \$300 scholarships for members of the Youth and Honors Orchestras of Monterey County.

Youth Music Monterey also receives funding from other sources including Dunspaugh-Dalton Foundation, Inc., Harden Foundation of Salinas, the David and Lucile Packard Foundation, Monterey County Cultural Council, AT&T Pebble Beach National Pro-Am Youth Fund, Pebble Beach Foundation, the cities of Carmel and Seaside as well as individuals and civic clubs of the Monterey Peninsula.

A typical summer classical camp day starts at 9 a.m. and ends about 12 hours later. Students quickly learn that Eastman's expectations for achievement are high. In addition to ensemble performances and private lessons, there is instruction in theory, music history, composition and seminars in conducting—plus special master classes with guest artists.

Of course there's time for recreation. Robert Louis Stevenson School, one of the top independent schools in the country, is located in Del Monte Forest and has swimming and tennis on campus.

This summer's staff will consist of 13 full-time faculty members and 10 guest artists.

Heading a prestigious list of musicians and educators is music advisor Maestro Sandor Salgo, music director and conductor of the Carmel Bach Festival; and music director and conductor James Setapen, an Eastman graduate and conductor of the Amarillo Symphony.

In addition to Eastman's faculty, members of the Carmel Bach Festival work with the students on a daily basis.

Included on the faculty is Annette LeSiege, an Eastman graduate and president of the board of directors of Youth Music Monterey. She will teach composition and theory. Scott MacClelland, also a board member of Youth Music Monterey and founder and publisher of *Pacific Monthly* will teach a class in music history. He is a music critic and lecturer at Monterey Peninsula College.

The students receive so much instruction, practice and performance experience that music teachers are encouraged to come and observe so they'll know what the "campers" have learned.

Dates for Youth Music Monterey for 1990-91 are as follows:

Youth and Honors Orchestras of Monterey County

September 1990-May 1991

Auditions: September 4, 5, & 7

First Rehearsal: Wednesday, September 12, 1990

Youth Orchestra

Wednesdays: 4:30-6 p.m.

Honors Orchestra

Wednesday: 7-9 p.m.

Summer Music Monterey

Jazz Camp: June 24-July 13, 1991

Classical Camp: July 21-August 10, 1991

Applications may be obtained by writing Youth Music Monterey, 2959 Monterey-Salinas Highway, Monterey, CA 93940 or by calling (408) 375-1992

Festival Orchestra

Sandor Salgo, Conductor

Violin

Mark Volkert,
concertmaster
Lenuta Ciulei-Atanasiu,
associate concertmaster
Jesse Ceci, *assistant*
concertmaster
Laura Kobayashi, *principal*
second
Lori Ashikawa
Catherine Ceci
Ulf Jeppeson
Cynthia Koppelman
Victoria Oswell
Alexander Ross
Marilyn Sevilla
Ross Shub
Michael Swan
Christopher Whiting

Viola

Tom Hall, *principal*
Meg Eldridge
Simon Oswell
Fidel Sevilla, *orchestra*
manager
Tessa Renk
Margaret Titchener

Viola da gamba

Michael Sand, *principal*
Richard King

Cello

Ruth Stienon, *principal*
George Atanasiu
Mary Commanday
David Starkweather
Jan Volkert

Chitarrone

Scott Pauley

Double Bass

Charles Chandler, *principal*
Matthew Zory

Flute

Damian Bursill-Hall,
principal
Julie McKenzie

Recorder

Judy Linsenberg, *principal*
Frances Blaker

Oboe

Robert Morgan, *principal*
Gail Brusen
Leslie Reed

Clarinet

John Gates, *principal*
Joe Englert

Bassoon

Jesse Read, *principal*
Jerry Dagg

Contrabassoon

Robin Elliott

French Horn

Glen Swarts, *principal*
Loren Tayerle
Roy Pollack
Krista Smith

Trumpet

Wolfgang Basch, *principal*
Susan Enger
Kimberly Stewart

Trombone

Carl Mazzio, *principal*
Suzanne Mudge
Sean Engel

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Harpsichord

James Richman
Timothy Bach
Melinda Coffey
John Toenjes

Organ

Ken Ahrens

Regal

John Toenjes



Festival Chorale and Chorus

Priscilla Salgo, Conductor

Chorale

Soprano

Helen Ruth Axelson
Charlene Caddick
Pamela Dale
Lynn Gardow
Ina Heup
Susan Montgomery
Margot Power
Mimi Ruiz
Linda Sandusky
Diane Thomas

Alto

Pamela Bertin
Stephanie Boening
Anne Carey
Cathy Findley
Sandra Galin
Barbara Larson
Barbara Smith
Kerry Walsh
Jody Woodford

Tenor

Alan Caddick
Thomas Goleeke
Jody Golightly
James Hull
Robert Johnson
Michael Matson
William Saetre
George Sterne
Larry Woodford

Bass

Duane Clenton Carter
William Commins
Stanford Felix
Charles Fidler
Charles Gafford
Howard Higson
Alexander Holodiloff
John McConnell
Brian Vaughn

Chorus

Soprano

Nancy Carney
Ellen Collord
Jane Crotser
Linda Dowd
Margaret Kylander
Annie Okubo
Nancy Opsata
Arlene Phillip
Dottie Roberson
Ann Trout

Alto

Paula Crisler
Linda Fierro
Madeline Littlefield
Barbara Martin
Patricia O'Neill
Barbara Stock

Tenor

Norman Conrad
John Hughes
Tom Larson
Patrick Lynch
Paul Tuff

Bass

Enrique Alvarez
Robert Armstead
J. Jeff Badger
James Egan
James Heup
G. Edward Jacobsen
George McKechnie
Douglas Phillip
Steve Reinertsen
Howard Straus
Donald Trout



Soloists

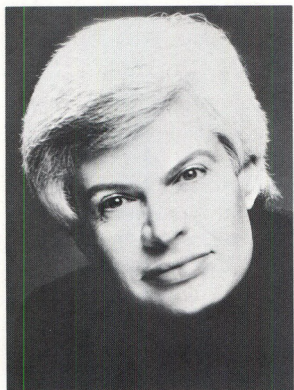
Vocalists



Kathryn Cowdrick

Mezzo-soprano

Kathryn Cowdrick began her singing career when she was awarded the Adler Fellowship with the San Francisco Opera and has performed annually with the company ever since. She has sung with many other American opera companies in the last three years as well as with Netherlands Opera and Vancouver Opera. Trained as a professional speech therapist and educator of the deaf, Ms. Cowdrick has, since turning to music, appeared in concerts, on recordings and in film. She can be heard as Charmian on New World Records' 1985 Grammy Award-Winning recording of Barber's *Anthony and Cleopatra*, recorded live at the Spoleto Festival. She completed a video recording of Hindemith's *Long Christmas Dinner* for the Sundance Film Festival.

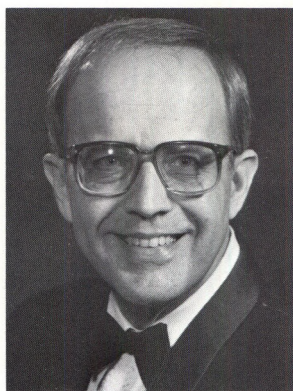


Michael Gallup

Bass

A native Southern Californian, Michael Gallup began singing in opera and musical theater productions while in high school. He became popular in Gilbert and Sullivan roles and turned to opera in 1971 with the Portland Opera. Since then he has become a regular with the Long Beach Opera and the Los Angeles Music Center Opera in addition to appearances with Anchorage, Michigan, San Diego, Arizona and Seattle

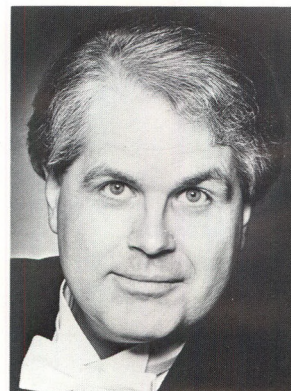
Operas. Mr. Gallup has sung at the Hollywood Bowl with the Los Angeles Philharmonic in Beethoven's *Fidelio* and a "Bernstein on Broadway" program. Last fall he sang in the Los Angeles Bach Festival performance of the *Magnificat* and the *Christmas Oratorio* and appeared with the Pacific Chorale in Beethoven's *Missa Solemnis*. He makes his film debut in Warren Beatty's *Dick Tracy*. This season he sang Leporello in Mozart's *Don Giovanni* with Opera Pacific, Michigan Opera Theater, Dayton and Utah Operas. He will also appear as Jud in the L.A. Opera's spring performances of *Oklahoma!* Next season he returns to the Arizona Opera for Dulcamara in Donizetti's *L'Elisir d'Amore*.



Thomas Goleeke

Tenor

Thomas Goleeke is Professor of Music and Chairman of the Voice Department at the University of Puget Sound in Tacoma, Washington, where he teaches voice, conducts the University Chorale and is director of the Opera Theatre. This year, he was awarded a fellowship to research Handel's ornamentation and spent several months in England studying the manuscripts of Handel and others. He is the author of *Literature for Voice* and is in frequent demand as adjudicator and clinician. As a performer, Dr. Goleeke has an extensive recital and oratorio repertoire including the Evangelist in both Bach passions and a number of tenor roles in Handel's oratorios. He has been guest soloist with the Oregon, Spokane and Tacoma symphonies, the Northwest Chamber Orchestra, the Seattle Bach Choir and the Portland Symphonic Choir. He has studied in Europe, most recently at the Schubert-Institute in Baden, Austria. He was the first recipient of Stanford University's Doctor of Musical Arts degree in vocal performance practices. This summer, Dr. Goleeke celebrates his 20th season with the Carmel Bach Festival.



David Gordon

Tenor

Pennsylvania native David Gordon is a frequent guest artist with the orchestras of Boston, Philadelphia, Cleveland, Berlin, San Francisco, Los Angeles, and scores of others worldwide. He has established a distinguished international reputation as a Bach tenor, most particularly in his ability to communicate with his audience. He has sung principal roles in more than 600 performances with the San Francisco Opera, Metropolitan Opera, Hamburg Staatsoper, Lyric Opera of Chicago, Washington Opera, Houston Grand Opera and the Landestheater in Linz, Austria. Engagements this season include Monteverdi's 1610 *Vespers* with Helmuth Rilling and the Czech Philharmonic, Schönberg's *Gurrelieder* with the Los Angeles Philharmonic under Andre Previn, a joint recital in New York with baritone Hermann Prey, the *St. Matthew Passion* Evangelist with the Berlin Philharmonic, appearances at the Bethlehem and Oregon Bach Festivals, and *Pagliacci* at the San Francisco Opera. David Gordon can be heard on RCA, Nonesuch, Telarc, Delos, and Decca CDs, most recently in Bach's *Magnificat* with Robert Shaw and the Atlanta Symphony, and Stravinsky's *Pulcinella* with the St. Paul Chamber Orchestra under Christopher Hogwood.



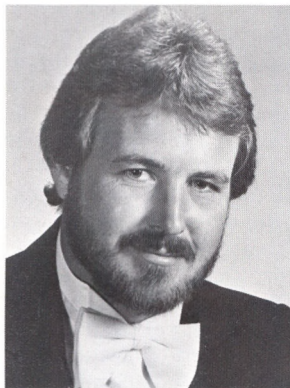
Carl Halvorson

Tenor

Carl Halvorson was born in Portland,

Soloists

Oregon and received his education at Yale and the Juilliard School of Music. He is a versatile artist who performs nationally as a soloist with major symphonies, as well as in opera and recitals as a specialist in art song repertoire. Last season he made his opera debut as King Oswald in the Opera Theatre of Saint Louis's production of Purcell's *King Arthur*; he gave a debut recital at the Kennedy Center in Washington D.C. and sang at Carnegie Hall for performances of Beethoven's *Ninth Symphony* and *Mass in C*, and Mendelssohn's *Elijah*. Mr. Halvorson has been the recipient of many awards: the 1987 Carnegie Hall International American Music Competition for Vocalists, the 1987 Joy in Singing Award, the Ruth Lopin Nash Award for First Place in the Oratorio Society of New York's 1987 Solo Competition and the William Waite Concerto Award from Yale, as well as the 1988 Young Concert Artists International Auditions and a Lieder Award in the 1988 Liederkrantz Competition. A frequent festival performer, Mr. Halvorson has appeared with Aspen, Tanglewood, Marlboro, Bach Aria and Aldeburgh Festivals. He has performed on WQXR in New York, National Public Radio and CBS's "Sunday Morning."



Daniel Licht

Baritone

Daniel Lichti studied in Canada and West Germany and he sings repertoire from Bach to Britten. Recent appearances have been with Helmuth Rilling, Nicholas McGegan, Simon Streatfeild and Sir Charles Mackerras in the United States, Canada and Germany. He is particularly noted for his command of the Bach repertoire, appearing at the Oregon, Bethlehem and Baldwin-Wallace Bach Festivals. He has made recordings with the Polish Radio Chamber Orchestra, the Bach Choir of Bethlehem and a solo cantata recording for the Dorian label. He makes debuts in 1990 with the Los Angeles Chamber Orchestra and at Carnegie Hall singing Christus in Bach's *St. Matthew Passion* with St. Luke's Orchestra and guest conductor Blanche Moyse. In 1990-91 he

will be touring Schubert's *Die Winterreise* and a recording of Wolf's Goethe *Lieder* is scheduled for a winter release.



Susan Montgomery

Soprano

Susan Montgomery has just completed her Master of Music from California State University Fullerton this year. Her degree program began after winning a scholarship from the Metropolitan Opera Association as a first place winner in the Orange County Regional Auditions. In addition to leading roles in University productions, Ms. Montgomery has been employed by the Los Angeles Opera Company for the past two seasons, performing in productions of *Otello*, *Tosca*, and *Le Nozze di Figaro*. Ms. Montgomery was one of this year's N.A.T.S. Competition winners in Los Angeles. As a concert artist, Susan has performed with the Los Angeles Master Chorale, William Hall Chorale, Los Angeles Bach Festival, and the Corona del Mar Baroque Festival. Ms. Montgomery was this year's soloist in the annual Messiah Sing-Along concert at the Dorothy Chandler Pavillion, conducted by Roger Wagner. This year marks her fifth season with the Carmel Bach Festival.

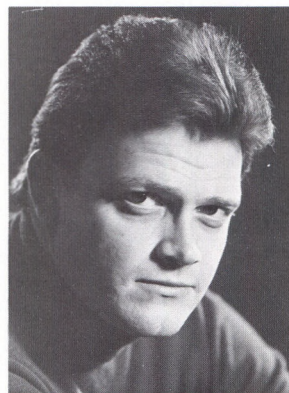


Rachel Rosales

Soprano

An artist endowed with wide-ranging interests and great versatility, Rachel Rosales

has become prominent with the New York area's many Baroque, Early Music and Contemporary ensembles with which she has sung works spanning the centuries, from Renaissance music to premieres of new American and Latin-American pieces—from Gluck's rarity, *Il Parnasso Confuso*, to Lukas Foss's *Thirteen Ways of Looking at a Blackbird*. She is best known for her performance of the Queen of the Night with New York City Opera which was telecast on "Live from Lincoln Center" in 1987. Miss Rosales earned her Bachelor of Music degree from Arizona State University and her Master of Music in voice from the Juilliard School of Music. The winner of numerous awards and competitions, she was a finalist in the 1987 Metropolitan Opera National Council Auditions. In 1984 Miss Rosales was the first place winner in the San Francisco Opera Center Auditions and a member of their Merola Program.



Dale Travis

Bass

Dale Travis has just completed a two-year stint as an Adler Fellow of the San Francisco Opera Center, specializing in the *buffo* repertoire. In addition to his credits with the San Francisco Merola Program, this past fall he sang in San Francisco Opera's production of *Lulu* and last season sang Lord Krishna in Phillip Glass's *Satyagraha*. He has also performed with the Marin and San Jose Opera Companies. Mr. Travis made his San Francisco Symphony debut last year in the Mozart *C Minor Mass* and his most recent concert appearances have included the Verdi *Requiem* for the Cincinnati Conservatory of Music, Handel's *Messiah* and Bach's *St. Matthew Passion* with the Sacramento Symphony, and *St. John Passion* with the Cincinnati Chamber Orchestra. Mr. Travis graduated from Susquahanna University with a Bachelor of Music in Vocal Performance, and a Master of Music and Artist Diploma in Opera from Cincinnati College Conservatory under Andrew White and Italo Tajo.

Soloists

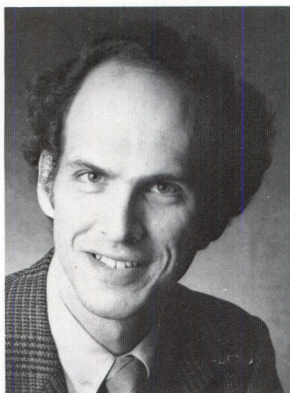


Jody Woodford

Mezzo-soprano

Miss Woodford has always found herself equally at home in a wide range of musical styles. She has been a soloist with the Los Angeles Philharmonic, the San Francisco Symphony Chorus, the Marin Symphony, the Missoula Symphony and the Carmel Bach Festival, under such conductors as Maestro Salgo, John Currie and Howard Swan. On the opera stage, she has appeared as Mercedes in *Carmen*, the Second Lady in *The Magic Flute* and the Mother in *Amahl and the Night Visitors* and Hansel in *Hansel and Gretel*. She toured with the Inland Opera Company where she portrayed the Witch in *Hansel and Gretel* over 200 times.

Instrumentalists

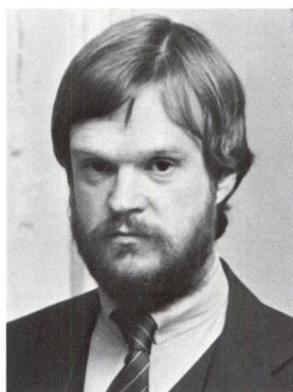


Timothy Bach

Harpsichord, Piano

Pianist/harpsichordist Timothy Bach is currently Director of the Accompanying Program at the San Francisco Conservatory of Music, where he designed and directs a master's degree program for the training of keyboard-accompanists. He is an active pianist and chamber musician in the San Francisco and Los Angeles areas and has been official accompanist at the Music Academy of the West in Santa Barbara, the Banff Festival of the Arts, and the Gregor Piatigorsky Memorial Cello Seminars. He travelled to Moscow in spring 1990 to perform at the Tchaikovsky Conservatory with soprano Jane Marsh (winner of the

Tchaikovsky Competition) and, last month (June 1990), performed at the Chamber Music West festival in San Francisco. In addition, he has assisted such artists as Yo-Yo Ma, Lynn Harrell, Zara Nelsova, Janos Starker, Gabor Rejto, Paul Tortelier, Hans Hotter, Peter Pears, Martial Singher, and Gerard Souzay in master classes. He completed his Doctor of Musical Arts with highest honors in 1982 at the University of Southern California where he studied with Gwendolyn Koldofsky and Brooks Smith.



Wolfgang Basch

Principal Trumpet

Born in Wiesbaden, Wolfgang Basch has appeared in concert in the major cities of Europe, North America and South America. He has also been guest soloist at many European festivals, including the London Bach Festival and the Berliner Festwochen. In addition Mr. Basch is principal trumpet with the Frankfurt Opernhaus und Museumsorchester, and docent at the State Academy of Music, Saarbrücken. Recording for RCA in Europe and North America, Mr. Basch has also performed for the major West German radio programs, as well as the BBC and Radio France.

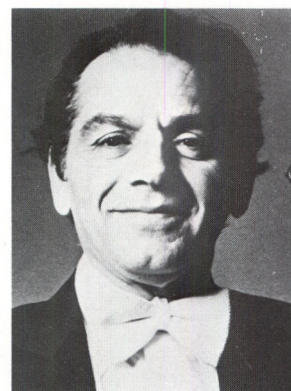


Damian Bursill-Hall

Principal Flute

Damian Bursill-Hall received his B.M. from Eastman School of Music and his M.A. from

U.C. San Diego. He toured and made recordings with the Eastman Wind Ensemble. Since 1974 he has been principal flute with the San Diego Symphony and the San Diego Opera and in January 1989 served as principal of the Bournemouth (England) Symphony Orchestra. He has had solo engagements with the San Diego Symphony as well as with the Whistler International Mozart Festival, Alaska Basically Bach Festival, La Jolla Chamber Orchestra and the National Flute Convention in St. Louis in 1987. He has also participated in the La Jolla Summerfest. In addition, he has performed as recitalist at the Phillips Collection in Washington, D.C., and in California and Canada.



Jesse Ceci

Violin

Jesse Ceci, concertmaster of the Denver Symphony Orchestra for 15 years and now concertmaster of the newly formed Colorado Symphony Orchestra has been concertmaster of the Esterhazy Chamber Orchestra, the Minnesota Orchestra and in 1988 guest concertmaster of the Pittsburgh Symphony. He is also concertmaster of the Denver Chamber Orchestra. He has played in the Boston Symphony Orchestra, the New York Philharmonic Orchestra and the Cleveland Orchestra. Mr. Ceci has given recitals in the U.S. and Europe and has been soloist with several major symphony orchestras in the U.S. He is a graduate of the Curtis Institute of Music in Philadelphia, the Juilliard School of Music and the Manhattan School of Music in New York.

Soloists



Charles Chandler
Double Bass

Charles Chandler, a native of Mill Valley, returns to the Bach Festival for his seventh season. He studied double bass with David Walter at the Juilliard School in New York City. Mr. Chandler is currently assistant principal Bass with the Phoenix Symphony and principal bass of the Phoenix Symphony Chamber Orchestra.



Lenuta Ciulei-Atanasiu
Violin

Associate Concertmaster

Born in Bucharest in 1958, Lenuta Atanasiu studied in Romania and West Germany. At age 11 she first appeared in recitals, radio and television broadcasts and at 16 played a Paganini concerto with the World Youth Symphony Orchestra in Interlochen, Michigan. In 1976 she won first prize at the Paganini International Competition in Genoa, earning the right to play a recital on Paganini's own Guarneri del Gesù violin. She also won first prize in two other international competitions: "Michaelangelo Abbado" in Italy and "Tibor Varga" in Switzerland. She has played over 1000 recitals and concerts with orchestras in Europe, Asia and the United States. In 1986 she played at the Marlboro Music Festival. She records for Electrecord.



Melinda Coffey
Harpsichord, Piano

Vancouver-based pianist Melinda Coffey has performed as recitalist and chamber musician in the United States, Israel, France, England and Canada, where visiting BBC critic, Denis Matthews, wrote of her "exquisite pianism devoted entirely to the music itself" following a Toronto appearance. She presented the Canadian premiere of George Crumb's *Makrokosmos I*, and has recorded frequently for the CBC. Her television appearances include performances both as soloist and as guest artist with the Purcell String Quartet. She has just recorded the Brahms *Piano Pieces, Opus 119* and the *Two Sonatas, Opus 120* for clarinet and piano with Israel Philharmonic clarinetist Eli Eban for the English recording label, Meridian. Vancouver audiences know her as one of the city's busiest pianists, performing in most of the 50 annual chamber music concerts of the Ramcoff Concert Society, of which she is co-founder.



Janina Fialkowska
Piano

Born to a Canadian mother and a Polish father in Montreal, Janina Fialkowska started to study the piano with her mother at age five. The University of Montreal awarded her both Bachelor and Master of Music degrees by the time she was 17. In 1969 she won

the first prize in the Radio Canada National Talent Festival and went to Paris to study with Yvonne Lefebure. Next year she entered the Juilliard School of Music where she studied with Sascha Gorodnitzki and later became his assistant for five years. In 1974 she took top prize at the First International Arthur Rubenstein Master Piano Competition in Israel. She has played with the major orchestras of the U.S. and Canada and tours Europe each season. In spring of 1989 she toured Great Britain with the Royal Philharmonic. Next season opens with a performance at the Proms with the Halle Orchestra under Skrowaczewski. In May 1990, she performed the world premiere of the recently discovered Liszt *Piano Concerto No. 3* with the Chicago Symphony. Her recital schedule has included all the major North American and European cities. In 1986, to commemorate the 100 years since Liszt's death she was invited to perform in recital the 12 *Transcendental Etudes* and other works in New York, Paris, Chicago, Los Angeles, and for the BBC in London and CBC in Canada. She has made two recordings for RCA.



Julie McKenzie
Flute

A graduate of San Francisco Conservatory of Music, Julie McKenzie has been an acting member of the San Francisco Opera Orchestra for the past three seasons as well as acting principal with the San Francisco Ballet Orchestra and is also a member of the Marin Symphony, principal flute with the Bay Chamber Symphony Orchestra and soloist with the Anchor Chamber Players. She does extensive free-lance work in the San Francisco Bay Area. She first joined the Carmel Bach Festival in 1984.

Soloists



Robert Morgan
Oboe

Robert Morgan received his B.M. and Performer's Certificate from Indiana University where he studied with Jerry Sirucek; he has also studied with Ray Still, Marc Lifschey and John Mack. Mr. Morgan was principal oboist of the Oklahoma City Symphony and has been a member of the Lyric Opera and Grant Park Symphony Orchestras in Chicago since 1973, becoming solo English horn in 1982 in both orchestras. He has been principal oboist of Music of the Baroque since 1973 and has performed several concertos with them and been featured on several of their nationally syndicated broadcasts. He has been principal oboist of Concertante di Chicago since 1986 and has performed the Strauss *Oboe Concerto* and Mozart *Sinfonia Concertante* with them. He was formerly principal oboist of Chicago Opera Theatre and the Contemporary Chamber Players of the University of Chicago. He has performed with both the Chicago and St. Louis Symphony Orchestras on many occasions and has performed chamber music and numerous concertos with various small orchestras and ensembles in the Chicago area. He is presently the oboe instructor at De Paul University.



Paul Neubauer
Viola

In 1984 at age 21, Paul Neubauer became principal violist of the New York Philhar-

monic, making him the youngest section leader in the orchestra's history. In 1989 he resigned the post to devote his energies to a solo career and become a permanent artist of the Chamber Music Society of Lincoln Center, with whom he has been a frequent guest artist in past seasons. He has performed as soloist with major orchestras in the U.S. and abroad and major festivals such as the Mostly Mozart Festival at Lincoln Center where he has collaborated with Pinchas Zukerman and James Galway. He has been the recipient of numerous prizes and has been featured on television in this country and performed for radio in Canada, England, Germany and Yugoslavia. He has recorded for RCA Red Seal and the Marlboro Music Society Labels. Born in Los Angeles, Paul Neubauer studied with Alan de Veritch, Paul Doktor and the late William Primrose. He holds a Master's Degree from The Juilliard School and is now on the faculty of the Manhattan School of Music.



Simon Oswell
Viola

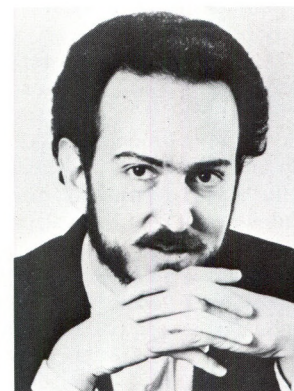
Australian born Simon Oswell received his initial training with John Curro in Brisbane, and subsequently with Jan Sedivka (University of Tasmania), and Janos Negyesy (University of California, San Diego). His appointments have included: founding member Petra String Quartet; guest principal viola, Queensland Symphony Orchestra; principal viola, Queensland Theatre Orchestra; violist, resident ensemble, University of California, San Diego. Simon has performed throughout Australia and in England, Poland, Switzerland, Hong Kong, Singapore, and Indonesia. He broadcasts frequently for the Australian Broadcasting Corporation and has recorded for MOVE Records and the Singapore Broadcasting Corporation. In 1989, Simon Oswell was invited to perform a program of Australian compositions at the International Viola Congress held at the University of Redlands, California. Currently on leave from the University of Tasmania where he holds the

position of Professor of Viola and Chamber Music, Simon Oswell is undertaking further study with Donald McInnes at the University of Southern California in Los Angeles. He plays a Matthais Albani viola, Bolzano, 1688.



Jesse Read
Bassoon

Mr. Read was recently appointed to the faculty of the School of Music, University of British Columbia, Vancouver, Canada, where he will direct the performance program, conduct the university orchestra, and teach bassoon. He is a frequent guest soloist with Baroque orchestras world-wide, and has made numerous recordings. Following his widely-acclaimed disc of sonatas of F. Devienne, his recent recording "French Baroque Miniatures for Bassoon" was recently released on the *Etcetera* label.



James Richman
Harpsichord

James Richman, artistic director and harpsichord soloist of Concert Royal, has appeared in recent seasons throughout the United States as well as in Europe and Mexico. He was 1976 prizewinner of the Bodky Competition of the Cambridge Society for Early Music, a 1977 prizewinner in the Paris Harpsichord Competition and in 1978 at the First International Fortepiano Competition of the Festival Estival. He is the first harpsichordist to play in New York

Soloists

the version of the Goldberg Variations which surfaced in 1974 with the discovery of J.S. Bach's own revised copy. Mr. Richman received his master's degree from the Juilliard School where he was a student of Albert Fuller and a graduate fellow. He studied conducting and opera at the Curtis Institute under Max Rudolf, and received his B.A. *magna cum laude* from Harvard College. He also studied piano with Mieczyslaw Horszowski and Rosina Lhevinne, and was a participant at the Marlboro Music Festival in 1970. He has recorded for Nonesuch, Vox, Titanic, New World and Smithsonian Records. He is married to Catherine Turocy.



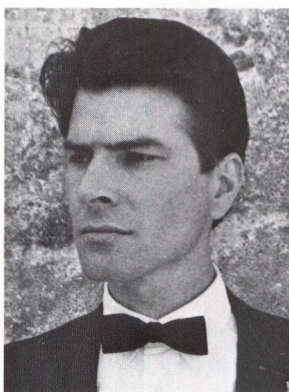
Ruth Stienon
Principal Cello

Ruth Stienon was born in Boston and began studying cello at age ten. She has since studied principally with Lynn Harrell, William Pleeth, Gabor Rejto, and Eleonore Schoenfeld. In 1988 she took her Master's Degree at the University of Southern California; while there she won the University Concerto Competition, the Etude Club Scholarship, and was named Outstanding Student of the string department. She has attended the Aspen Music Festival on fellowship, and been selected three times to participate in the Gregor Piatigorsky Seminar for Cellists. Ms. Stienon has been heard in recital and as soloist in Los Angeles and London. She now resides in the San Francisco where she is actively pursuing a career as soloist and plays with the San Francisco Opera.



Michael Swan
Violin

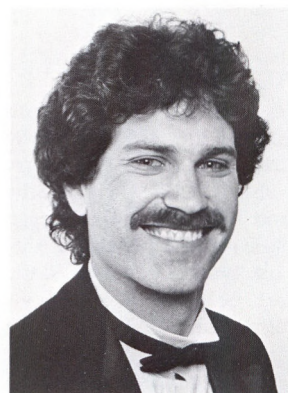
Michael Swan began his studies on the violin at age 5. He attended the University of Western Ontario on scholarship and was awarded the Hideo Saito Memorial Prize for academic achievement. He was awarded an Assistance Grant from the Saskatchewan Arts Board towards studies at the Curtis Institute of Music where he received his Bachelor of Music Degree in 1984. He has been a soloist with the Saskatoon Chamber Orchestra, the Symphony Orchestra of the Curtis Institute and has played solo recitals in Saskatoon, London and Philadelphia. He is presently concertmaster of the Saskatoon Symphony Orchestra and a member of the Saskatoon Symphony Chamber Players. He is a private teacher of violin and has composed for solo piano, solo violin and string quartet.



Glen Swarts
Principal French Horn

Glen Swarts is principal horn with the Marin and Berkeley Symphonies. He also performs regularly with the San Francisco Symphony, San Francisco Opera, and the San Francisco Ballet Orchestra. He was featured as a soloist in the North American premiere of the reconstruction of Mozart's *Sinfonia Concertante*. In 1983 he worked with composer Olivier Messiaen as soloist in the

West Coast premiere of Messiaen's *Des Canyons Aux Etoiles*, directed by Kent Nagano in Davies Hall with the Berkeley Symphony. Mr. Swarts received his Bachelor of Music and Master of Arts degree in music performance from San Francisco State University. As a soloist he has performed with the Fremont Philharmonic, Berkeley Symphony, San Francisco Chamber Orchestra, Modesto Symphony and the Vallejo Symphony. This is his eighth season with the Carmel Bach Festival.



John Toenjes
Harpsichord

John Toenjes studied harpsichord at Stanford University with Margaret Fabrizio. After graduating with a B.A. in music, he lived in Palo Alto, practicing his music and building harpsichords. Since then he has played harpsichord for the San Francisco Symphony, Sinfonia San Francisco, and the Artea Chamber Ensemble, and has been a concerto soloist with the Baroque Arts Ensemble and the Palo Alto Symphony. He also plays harpsichord and synthesizer in two modern improvisation ensembles, "Crossing Vistas," and "The Vivaldi Project." Mr. Toenjes composes modern dance scores and theater musicals. He wrote the dance score for the Joe Goode Performance Group which won the 1986 Isadora Duncan Award for Best Production. His latest musical, "African Vision," was just performed by 500 school children in San Francisco's Stern Grove Summer Music Festival. Mr. Toenjes is on the faculty of the Stanford University Dance Department and teaches music as a California Arts Council Artist-in-Residence in the San Francisco Public Schools.

Dancers

The New York Baroque Dance Company



Catherine Turocy

Choreographer, Artistic Director

Catherine Turocy, Artistic Director and co-founder of the New York Baroque Dance Company, has been commissioned to choreograph over fifteen opera productions in France and the U.S. including works by Rameau, Leclair, Charpentier and Purcell. As a stage director, she has produced works by Gluck and Handel. As a solo Baroque dancer, Ms. Turocy has performed with numerous early music ensembles. She has received many French, British and American awards and honors including the Dance Film Association Award (1980), the United States-United Kingdom Exchange Fellowship (1981), as well as five National Endowment for the Arts Choreographers Fellowships to Academies of Dance in London, Stockholm, and Copenhagen, the Festival Estival in Paris, the "Colloque international sur la danse baroque" in Besançon, and has been invited to speak at the Sorbonne. Her articles have been published by the *International Encyclopedia of Dance*, *Les Gout-reunis*, *Backstage*, and *Arts International*. She was awarded a U.S.-France Exchange Fellowship for 1987.



Thomas Baird

Dancer, Choreographer Assistant

Thomas Baird, with the New York Baroque Dance Company since 1986, has appeared

as a soloist at the E. Nakamichi Baroque Music Festival (UCLA), Mostly Mozart Festival (Lincoln Center), Boston Early Music Festival and Barockfest Münster. Last season he created the role of the Courtier in the New York premiere of J.J. Rousseau's *Le Devin du Village*. Mr. Baird began his theatrical career dancing in musical comedies and playing princes and wolves in children's theatre productions. In ballet, he has had leading roles in *Cinderella*, *Romeo and Juliet* and *Pineapple Poll*. As a modern dancer, Mr. Baird has performed with Gus Solomon's Company/Dance, Laura Dean Dancers and Musicians and Senta Driver's Harry in New York. Mr. Baird's greatest love, however, is historical dance. With the Court Dance Company of New York at the Smithsonian Institute, he has danced everything from 16th century pavanes and galliards to 19th century polkas and hornpipes. He has also worked with the Ken Pierce Baroque Dance Company of Boston.

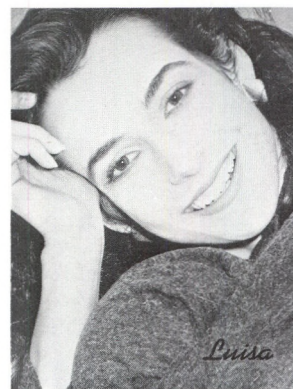


Diane Epstein

Dancer

Diane Epstein has been with the New York Baroque Dance Company since 1983 as a soloist as well as a company rehearsal director. She has received acclaim for her roles as Cupid in Mozart's *Les Petits Riens*, and Columbine in the *Commedia dell'Arte* suite, performing at Lincoln Center's Mostly Mozart Festival, the Frankfurt Opera House, and the Boston Early Music Festival. After earning a B.F.A. in modern dance from the University of Utah, she co-founded the San Francisco Moving Company, and was a member of Diamon Dance Company, Anna Wyman Dance Theater and Concert Dance Company. As a guest artist she has appeared with Wimmer, Wimmer and Dancers, Osgood Dancers, and the Pearson Dance Company. Since 1984, she performs as the other half of the Mitchell Rose and Diane Epstein duo, touring the U.S., Europe, and Asia. As a choreographer she was selected to present "Almost Art" at the D.T.W. Choreographer's Showcase; with the Boston Film

and Video Foundation, participated in the PBS television pilot, "Rodin"; and in 1988, was co-creator of Bob Berky's "Power Project," commissioned by the Brooklyn Academy of Music. Ms. Epstein has taught Baroque dance at the Lincoln Center Institute, the Alvin Ailey School, as well as modern dance, ballet, and jazz throughout the U.S. and Europe.



Luisa Meshekoff

Dancer

As soloist of the New York Baroque Dance Company since 1981, Luisa Meshekoff has played Amour in Rameau's *Les Fêtes d'Hebe*, Euridice in the Ballet of the Blessed Spirits from Gluck's *Orfeo*, and Pulcinella in the *Commedia dell'Arte* suite. She also performs with the Tampa Ballet, and has formerly danced with the Harkness Ballet and Dance Concepts. As a soloist and guest artist she has appeared with the National Ballet di Danza in Ecuador, Twin Tier Ballet in Elmira and the Southern Ballet Theater in Orlando. As a choreographer, she has created dances for Nutcracker Productions in New York and Florida and also for dance video. Her latest dance short, "Naïveté," was aired on national cable television and on Public Broadcasting Stations. Ms. Meshekoff has taught Baroque dance at the University of South Florida and is currently on the faculty of Gibbs Professional High School. She also works as a Foley artist with Universal Studios and Sound One for major motion pictures.

Dancer and Lecturers

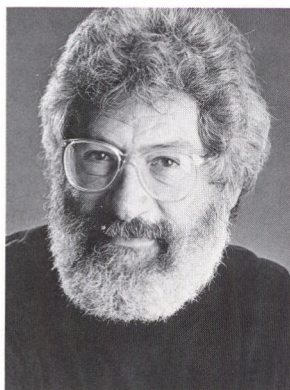


Hugh Murphy

Dancer

Hugh Murphy joined the New York Baroque Dance Company in 1986 and has since been featured in Rameau's *Les Fêtes d'Hebe* and *Pygmalion*, Handel's *Ariodante* and *Terpsichore*, and Purcell's *Dido and Aeneas* and appeared as a soloist in the Mostly Mozart Festival at Lincoln Center. He has also performed with the Ken Pierce Baroque Dance Company in the role of Corelli in Couperin's *L'Apothéose de Lully* in Boston. As a classical dancer, Mr. Murphy has appeared in Boston, Philadelphia and New York, performing the roles of the Poet in *Les Sylphides* and the Cavalier in *The Nutcracker*. As a modern dancer, Mr. Murphy was a guest artist in Toronto with Northern Lights Dance Theater, and at the South Street Theater with Skymusic Ensemble. Mr. Murphy holds a Master of Music degree in Piano Performance from the Peabody Institute of Johns Hopkins University and has studied at Indiana University and the Aspen and Tanglewood Music Festivals. Under the guidance of Catherine Turocy, Mr. Murphy has learned to read Beauchamps/Feuillet notation, and is beginning to research and reconstruct dances from the Baroque era.

Others



Ralph Abraham

Lecturer

Ralph H. Abraham is Professor of Mathematics at the University of California at

Santa Cruz. He received the Ph.D. in Mathematics at the University of Michigan in 1960, and taught at Berkeley, Columbia and Princeton before moving to Santa Cruz in 1968. He has held visiting positions in Amsterdam, Paris, Warwick, Barcelona, and Basel, and is the author of *Linear and Multilinear Algebra*, *Foundations of Mechanics* (with J.E. Marsden), *Transversal Mappings and Flows* (with J. Robbin), *Manifolds, Tensor Analysis, and Applications* (with J.E. Marsden and T. Ratiu), *Dynamics, the Geometry of Behavior* (four volumes, with C.D. Shaw), and is now writing *Chaos, Gaia, Eros: the Orphic Trinity in Myth and Science*. Professor Abraham has been active on the research frontier of dynamics—in mathematics since 1960, and in applications and experiments since 1973. In 1975, he founded the *Visual Mathematics Project* at the University of California at Santa Cruz, to explore the use of interactive computer graphics in teaching mathematics. He is founding editor of *The Dynamics Newsletter*, and *The Dynamics Showcase*, a video journal, and is Director of The Visual Math Institute, a non-profit organization.



MaryAnn Bonino

Lecturer

Dr. MaryAnn Bonino, director of The Da Camera Society, is a musicologist and college professor-at-large on the faculty of Mount St. Mary's College. In 1973 she founded The Da Camera Society, a chamber music society and producing organization. In 1984, Dr. Bonino produced the chamber music component of the Olympic Arts Festival, and in 1986 she was Executive Producer of the first E. Nakamichi Baroque Music Festival, for which she continues as artistic consultant. From 1979-89, she also produced a series of weekly programs on public radio station KUSC-FM. Dr. Bonino has lectured for the Los Angeles Philharmonic, Pasadena Symphony, America Musicological Society, Western Association of Arts Administrators, Association of Performing Arts Presenters, and others. She has written for *Chamber*

Music, the *Los Angeles Times*, and the *Grove Dictionary of Music and Musicians*. She is a former Fulbright and Woodrow Wilson Fellow, and published her doctoral dissertation on 17th century composer Severo Bonini in 1979. Dr. Bonino has served on the National Board of Directors of Chamber Music America and the Advisory Board of Early Music America, and has been a review panelist for the National Endowment of the Arts, the California Arts Council, and National/State County Partnership; she also served on the Santa Monica Arts Commission. She is a recipient of the 1989 Preservation Award from the Los Angeles Conservancy, an honorary resolution for the Los Angeles City Council and the Downtown Breakfast Club's "Rose" Award.

Robert Commanday

Lecturer

Robert Paul Commanday, music and dance critic of the *San Francisco Chronicle* since 1964, was a conductor and teacher for twenty years prior to that, principally at the University of Illinois, and from 1950 to 1963 at the University of California at Berkeley. Mr. Commanday has also been a lecturer or visiting professor at San Francisco and Hayward State Universities, the University of California at Santa Cruz, and the University of Victoria, British Columbia. He is the author of articles in national publications and encyclopedias, and was vice president of the Music Critics Association of the U.S. and Canada, 1975-81, and president, 1981-85. Mr. Commanday received an A.B. from Harvard in 1948, an M.A. in musicology from the University of California at Berkeley and also studied at the Juilliard School of Music.



Clifford (Kip) Cranna

Lecturer, Program Notes for the Opera and the Mission Concert

Clifford ("Kip") Cranna has been associated with the Carmel Bach Festival since 1978 as a lecturer, program annotator, consultant, and host of the children's concerts. He is the Musical Administrator of the San

Lecturers and Set Designer

Francisco Opera, where he has worked since 1979. He holds a degree in choral conducting from the University of North Dakota, and received his Ph.D. in musicology at Stanford University, where he specialized in Renaissance and Baroque music history and theory. In his capacity as an opera administrator he acts as editor-in-chief for the company's supertitles, and often serves as a host for opera presentations of the San Francisco Opera Center. He is frequently the moderator for the Opera Insights presented by the San Francisco Opera Guild, and has served as radio host for the San Francisco Opera broadcasts. He is active as a guest lecturer on opera and music appreciation.



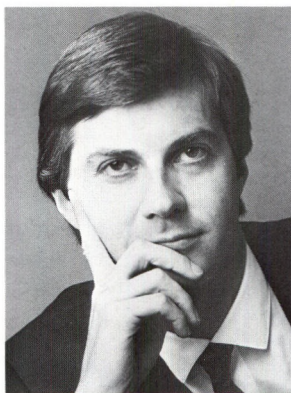
Nancy DuBois
Opera Symposium

Nancy DuBois is Clinical Instructor, Department of Psychiatry, U.C. Davis School of Medicine, and a licensed psychologist in private practice in Davis. She has been a Bach Festival faithful for 35 years, and her love of both music and Jungian psychology explains her interest in the psychological significance of the Orpheus myth. As she says, "This story which embodies so many universal themes: the rescue of the maiden from the underworld, the lack of faith that leads to breaking the taboo on "looking back," (similar to the stories of Lot's wife, and Eros and Psyche), and of the paradoxical nature of music, combining order and passion, holds many lessons for our lives today."



Gail Factor
Set Designer

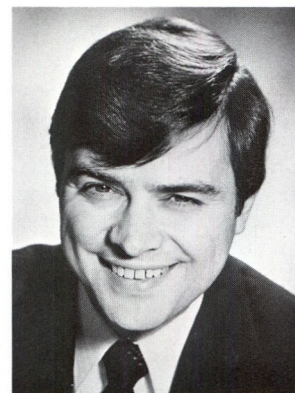
Gail Factor is an accomplished artist residing on the Monterey Peninsula. She has received numerous awards, including a Yale University Fine Arts Fellowship for the Norfolk Connecticut Session before earning a BEA, *cum laude* from the University of Southern California. Her paintings are included in many private and corporate collections. Factor's most recent local solo exhibition was presented earlier this year by the Monterey Peninsula Museum of Art at the Monterey Conference Center. In 1989, at the request of Maestro Salgo, Factor designed the first complete stage setting for a Carmel Bach Festival opera. Her fresh and whimsical sets for Mozart's *Abduction from the Seraglio* were warmly received by the Festival audience and this year she was asked to turn her talents to Monteverdi's *L'Orfeo*.



Christopher Hahn
Stage Director; Lecturer

Christopher Hahn was born and educated in South Africa, and started his career as director, actor and dancer at the Little Theatre, Cape Town. After graduating with a diploma in acting, and a master's degree in English literature, he moved to London where he worked for the Riverside Studios in Hammersmith and in the theater fringe. Since joining the staff of the San Francisco

Opera in 1983, he has staged productions for the San Francisco Opera Center of *L'Elisir d'Amore*, *La Traviata*, *Così fan Tutte*, *There and Back*, *Three Sisters Who Are Not Sisters*, *Le Plumet du Colonel*, *Rosina*, *The Barber of Seville*, and *The Impresario*; and for the Merola Program at Stern Grove, a production of *Suor Angelica*. Recently he was associated with the preparation of the world premiere concert performances of Charles Wuorinen's opera, *The W. of Babylon*, for the San Francisco Symphony; and of Loren Linnard's opera about AIDS, *Least of My Children*. He is currently Rehearsal Administrator of the San Francisco Opera.

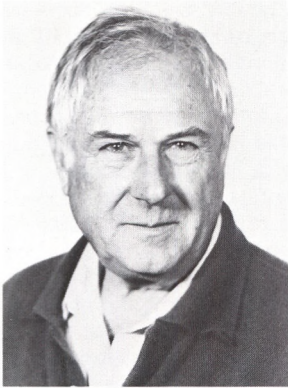


John Hajdu Heyer
Lecturer

Program Notes

Currently Dean of the College of Fine Arts at Indiana University of Pennsylvania after many years as Chair and Professor of Music at the University of California at Santa Cruz, John Hajdu Heyer has recorded as a conductor and published as a writer on music. A native of Pennsylvania, Heyer has degrees from DePauw University and the University of Colorado. He was a student in Paris with Nadia Boulanger and his scholarly work includes contributions to the *New Grove Dictionary of Music and Musicians*. He has twice received the *Noah Greenberg Award* from the American Musicological Society for "distinguished contribution to the study and performance of early music." As a member of the international committee of scholars undertaking the publication of the collected works of Jean-Baptiste Lully, Heyer recently completed a critical edition of Lully's motet *Notus in Judaea* as part of the first volume of music to be issued in that series. Heyer is also preparing a book on Bach's *St. Matthew Passion*.

Lecturers



George Houle

Lecturer

George Houle was principal oboe of the Pasadena Civic Orchestra under Richard Lert at the age of 17 and was principal oboe of the Carmel Bach Festival under the direction of Gastone Usigli, Richard Lert and Sandor Salgo during the 1940s and 1950s. He studied under Putnam Aldrich at Stanford and after teaching at Mills College, the Universities of Colorado and Minnesota, he returned to Stanford as Professor of Music. He was music director of the New York Pro Musica in 1972-74 and created works at festivals in Spoleto and Corfu and toured North and South America and Europe with the group. His publications include *Meter in Music, 1600-1800: Performance, Perception, and Notation* (1987), *Doulce memoire: A Study in Performance Practice* (1990), and *Le Ballet des Facheus: Beauchamp's Music for Moliere's Comedy* (forthcoming), and numerous articles in musical journals. He is co-editor (with Glenna Houle) of Jason Paras's *The Music for Viola Bastarda* (1986).

served as Acting Dean and Dean of the Graduate School, was Chairman of the Medieval Studies Program and has been Chairman of the Publications Committee of the Yale University Press since 1960; he has also held the William Clyde DeVane Professorship. In 1983 the National Endowment for the Humanities selected him to deliver the twelfth annual Jefferson Lecture in the Humanities—the highest honor conferred by the federal government for outstanding achievement in the humanities. His scholarly books on the history of Christianity have won numerous honors such as the American Catholic Historical Association's Shea Prize, the National Book Award, the Religious Book Award of the Catholic Press Association and the Abingdon Award. He has received numerous honorary degrees in the U.S. and Europe and has been selected for 1992-93 to give the Gifford Lectures—considered the most prestigious scholarly award in the English-speaking world—to promote the study and teaching of natural theology at the four ancient Scottish universities—Aberdeen, Edinburgh, Glasgow and Saint Andrews.



James Schwabacher

Opera Symposium Moderator

James Schwabacher made his Bach Festival debut in 1950 singing the Evangelist in the Festival's first performance of the St. John Passion. He has performed this role and that of the Evangelist in the St. Matthew Passion over one hundred times in his thirty-five-year career including annual appearances with the Festival until 1975, when he retired. Mr. Schwabacher is President of the Merola Opera Program of the San Francisco Opera and a vice president of the San Francisco Symphony. He is a well known vocal teacher and is currently giving master classes at the Eastman School of Music.



Jaroslav Pelikan

Lecturer

Jaroslav Pelikan is Sterling Professor of History at Yale University where he was named to the faculty in 1962 as Titus Street Professor Of Ecclesiastical History. He

On Producing L'Orfeo

The Conductor's View

With a performance of Monteverdi's *L'Orfeo* the Carmel Bach Festival probes the very beginning of Baroque opera. It is an exciting venture because *L'Orfeo* is unquestionably the first operatic masterpiece. It was written for the Court of Mantua in 1607. From antique tragedy the modern music drama was created by one of the giants of music.

The opera is about love and the power of music as exemplified by two climactic scenes. In one the Messenger's description of the death of Eurydice is followed by Orfeo's courageous and deeply moving utterance that he will go to the Netherworld, charm the king, Pluto, with his music and bring back his beloved. In another scene he pleads in a beautiful song with Caronte, the implacable ferry boatman, for passage to Hades.

In producing *L'Orfeo* the music director faces several challenges. Monteverdi left only basic instructions in the score because according to the performance practice of the times, the leader of the ensemble, the *maestro di capella*, adjusted the performance to the circumstances. This especially manifested itself in the use of the embellishments and the deployment of the orchestra. Embellishment or ornamentation was not a showcase for virtuosity but had expressive value. In Orfeo's aria "Possente spirto", the composer showed us what his rich imagination could do with embellishments. The rest was entrusted to the singer or the *maestro di capella*.

The choice of instruments was not completely specified by Monteverdi. Throughout the score, however, the conductor must be aware of the composer's preference for a generous selection of fundamental (continuo) instruments—harpsichord, organ, regal, harp, chitarrone, gamba—suggested by the composer. These instruments will be heard in the Carmel Bach Festival performances.

L'Orfeo calls for all kinds of musical expression and forms: recitative, strophic song, chamber duet, choruses, and dances. The dance has an important role in Baroque opera since dance rhythms permeated the music of the age.

In spite of the numerous challenges, the joy of recreating such a great work of art carries within itself its own rich rewards.

Sandor Salgo,
Music Director and Conductor

The Stage Director's View

Directing *L'Orfeo* poses several challenges, not least of which is resisting the urge to "do" something with it. By this I mean that, though it might be very gratifying to the imaginative ego to set the action of the opera in a spaceship, and to have Eurydice sucked out through an air lock into endless space, there to join the stars both literally and

figuratively, it is perhaps not the kind of interpretation that derives directly from the music, nor would it add perceptibly to our understanding of the drama.

The last production of *L'Orfeo* that I saw was in Florence, where it was performed in the Piazza Santo Spirito, with the action flowing seamlessly around the square and into the church. Orfeo made his first entrance on a white steed, the shepherds had a flock of real sheep, and Plutone's underworld was peopled by ferocious Hell's Angels on motorbikes. Needless to say, I have dreamed of introducing any number of such entertainments to the present production, but I am brought back relentlessly to the extraordinary beauty and clarity of the music, and the clean lines of the drama. I hope that what you see today somehow allows that beauty to show through.

Christopher Hahn,
Stage Director

The Choreographer's View

To choreograph Monteverdi's *L'Orfeo* in the dance style from the early 1600s in Italy is to take a trip back into time when opera was first being defined and the dance in relation to the opera was being redefined. The dance steps from the balls at the Paduan villas were being shaped into theatrical poses. At that time there was not the discrepancy between stage dancing and popular dancing that we see today in our culture. The arts were integrated into society, into the secular as well as religious celebrations of the people. It is because of this integration that it is possible to recover the dances from this time period. Dance treatises such as *Orchesography* (Langres, 1588) by the Jesuit priest, Thoinot Arbeau; *Nobiltà di Dame* (Venice, 1600) by Fabritio Caroso and *Le Gratie d'Amore* (Milan, 1602) by Cesare Negri describe the steps and the dances with a visceral passion.

The movement called *reprise* usually precedes the *branle*, sometimes the *double*, and occupies four bars like all the other movements. You will perform it by moving the knees gently from side to side, or the feet, or the toes only, as if your feet were trembling.

Thoinot Arbeau

Of course to know the steps is never enough. A choreographer must also understand the social interactions of the people in both public and private situations. What is acceptable behavior? What is unacceptable? Again in the words of Arbeau:

...you have executed your steps and movements nicely and kept the rhythms well, but when you dance in company never look down at your feet to see whether you are performing the steps correctly. Keep your head and body erect and appear self-possessed. Spit and blow your nose

On Producing *L'Orfeo*

sparingly, or if needs must turn your head away and use a fair white handkerchief. Converse affably in a low, modest voice, your hands at your sides, neither hanging limp nor moving nervously.

For my choreography to Monteverdi's music, I have studied the vocabulary of steps and how they are used in each dance genre, in order to form my own geometric patterns, musical phrasings and expressive poses of the body according to the aesthetics of the period. These elements are carefully refined to reveal the dramatic sentiment of the dance in the opera. The dancers are instructed in period behavior and manners and directed to take on seventeenth century personas in order to create the sense of period style for the audience. The research, analysis and choreography of the dances are brought to final fruition on the stage when they are performed by the dancers with the pathos and excitement of life itself.

*Catherine Turocy, Choreographer
(Quotations translated by
Mary Stewart Evans)*

The Singer's View

A myth survives because it is greater and more complex than any single interpretation of it. According to myth, the legendary Orpheus charmed the beasts and the underworld with his singing; he was able to win his happiness, at least temporarily, using only his musical abilities. Is it any wonder, then, that Monteverdi chose Orpheus as the central figure in his first great opera? With Orpheus the musician, Monteverdi could apply the full power of the art of music to the world of drama and establish unalterably the place of music in opera.

In our era of fascination with the past, I find it a wonderful experience to peer far back into history to the time of the premiere of *L'Orfeo*, while looking forward to recreating the music for modern audiences. Stylistic questions demand

answers or at least conjectures: phrasing, dynamics, ornamentation, vocal timbre, vibrato. Even when solutions to all these problems are found, there remains the question of the human element, equally interesting and important.

Francesco Rasi, "a nobleman of Arezzo," sang the role of Orpheus at the premiere in 1607. Did he sense the new power and breadth of expression, the emotional engagement and variety of feeling which pervade Orpheus' role and all the music of *L'Orfeo*? Perhaps not: Rasi was "of" his time and only in hindsight do we see how remarkable *L'Orfeo* really is. Today, as the music takes life once again in performance, my thoughts turn to Francesco Rasi, and I feel the thrill of being part of a lineage of singers reaching back to the creation of the first, and one of the greatest, operatic roles of all time.

*David Gordon, Tenor
Orfeo*

The Designer's View

Designing a setting for Monteverdi's *L'Orfeo* required envisioning a multi-dimensional environment combining the elements of a classical story, placed musically in the Baroque era and performed for a 20th century audience.

The major challenge arose from the rapid emotional transitions which need to be expressed in a visual form. The action moves from an atmosphere of lightness and joy into darkness and despair and finally to a spirit of hope and renewal. Many technical accommodations had to be made in dealing with both the possibilities and the limitations of the Sunset Center stage.

Working on this production has been a fascinating and rewarding experience.

*Gail Factor
Set Designer*

Carmel Bach Festival 1990
53rd Season Program

Monday Concert

July 16, 23, 30, 8 p.m., Sunset Center Theater

I. Brandenburg Concerto No. 1 in F, BWV 1046 Johann Sebastian Bach
1685-1750

(Allegro)
Adagio
Allegro
Menuetto-Trio-Menuetto
Polacca-Trio-Menuetto

Mark Volkert, *violin*
Robert Morgan, Leslie Reed, Gail Brusen, *oboes*
Jesse Read, *bassoon*
Glen Swarts, Loren Tayerle, *French horns*

Festival Orchestra

II. Brandenburg Concerto No. 6 in B flat, BWV 1051 J.S. Bach

(Allegro)
Adagio, ma non tanto
Allegro

Paul Neubauer, Simon Oswell, *violas*, Ruth Stienon, *cello*
Michael Sand, Richard King, *violas da gamba*
Charles Chandler, *contrabass*, John Toenjes, *harpsichord*

III. Brandenburg Concerto No. 5 in D, BWV 1050 J.S. Bach

Allegro
Affettuoso
Allegro

Damian Bursill-Hall, *flute*, Mark Volkert, *violin*
James Richman, *harpsichord*

Festival Orchestra

INTERMISSION

IV. Brandenburg Concerto No. 4 in G, BWV 1049 J.S. Bach

Allegro
Andante
Presto

Mark Volkert, *violin*, Damian Bursill-Hall, Julie McKenzie, *flutes*

Festival Orchestra

V. Brandenburg Concerto No. 2 in F, BWV 1047 J.S. Bach

(Allegro)
Andante
Allegro assai

Wolfgang Basch, *trumpet*, Damian Bursill-Hall, *flute*
Robert Morgan, *oboe*, Mark Volkert, *violin*
James Richman, *harpsichord*, Ruth Stienon, *cello*

Festival Orchestra

VI. Brandenburg Concerto No. 3 in G, BWV 1048 J.S. Bach

(Allegro)
Adagio, BWV 986/2
Allegro

Festival Strings and James Richman, *harpsichord*

This concert will be broadcast live on KUSP-89 FM on Monday, July 30.

Program Notes

The Brandenburg Concertos

There can be little doubt that Bach's responsibilities at Weimar, Köthen, and for the *collegium musicum* in Leipzig must have required him to produce a large corpus of orchestral music which is now lost. At Köthen, for example, during the years 1719-20 no less than fifty compositions, many of them undoubtedly Bach's, were copied and bound. In light of these presumed losses, we must be particularly thankful to Margrave Christian Ludwig of Brandenburg, who asked Bach for some music when Bach visited Berlin to purchase a new harpsichord in 1719. In 1721 Bach carefully prepared, and sent to the Margrave, the copy of six of his finest *concerti grossi* that survives today in the Amalien Collection of the German National Library.

Bach may have been too slow in acceding to the request. Or, because the Margrave lacked the resources to perform the difficult concertos, he never understood the remarkable gift he had received from Bach. For whatever reasons, we have no evidence that the Margrave of Brandenburg ever acknowledged or remunerated Bach for his splendid music.

There can be little doubt that Bach's responsibilities at Weimar, Köthen, and for the *collegium musicum* in Leipzig must have required him to produce a large corpus of orchestral music which is now lost. At Köthen, for example, during the years 1719-20 no less than fifty compositions, many of them undoubtedly Bach's, were copied and bound. In light of these presumed losses, we must be particularly thankful to Margrave Christian Ludwig of Brandenburg, who asked Bach for some music when Bach visited Berlin to purchase a new harpsichord in 1719. In 1721 Bach carefully prepared, and sent to the Margrave, the copy of six of his finest *concerti grossi* that survives today in the Amalien Collection of the German National Library.

During his time at Weimar Bach had come to know and admire orchestral concertos of Vivaldi (see Friday evening's program notes), and Vivaldi's influence weighed heavily in Bach's concerto style. It is often joked, unfairly, that Vivaldi wrote one *concerto grosso* and revised it 500 times. Bach must have wished to avoid any such criticism of the set of concertos he sent to Berlin, for in the six works we find what Sir Hubert Parry has correctly described as a "feast of variety." There is no duplication of instrumentation in any of the six. In addition to the normal complement of strings and continuo, the concertos are scored as follows:

1. Two horns, three oboes, bassoon and piccolo violin
2. Solo trumpet, recorder, oboe, violin
3. Additional strings (i.e. violins, violas, and celli in threes)
4. Two recorders, and solo violin
5. Violin, flute, obligatory harpsichord
6. Two violas da gamba (no violins)

Concertos 1, 3, and 6 are all thought to have originated in works composed prior to Bach's arrival at Köthen. Concertos 2, 4, and 5, with their virtuosic solo parts, take advantage of the excellent performing resources Bach had at Köthen, and probably date from after his arrival there in 1717. Concerto No. 5 may well have been composed to inaugurate the new harpsichord for which Bach had been negotiating in Berlin when he met the Margrave.

Bach, of course, probably never expected his concertos to be performed together in one evening. The order of this evening's program has been determined largely by musical considerations of sonority contrast and key contrast.

I. Concerto No. 1 in F major, BWV 1046

Concerto No. 1 appears to have been adapted from an earlier *sinfonia* written in Weimar in 1713. Joshua Rifkin, noting the rousing horn fanfares (evocative of the hunt), has suggested that the *sinfonia* may have served for entertainment at hunting festivities in connection with a birthday celebration for Prince Christian of Saxe-Weissenfels.

The horns play a prominent role in the opening movement, their broad triplet figures cutting through the busier textures of the rest of the ensemble. The second movement presents a haunting motive treated in descending sequences first in the oboe, then high in the solo violin (a piccolo violin in Bach's orchestra), and in the bass before development in close canon between the oboe and violin. The third movement continues the spirit of the hunt in a *gigue*-like setting with prominent horn calls and flourishes from the solo violin. The minuet finale actually presents a series of contrasting dance movements in which the opening *minuetto* acts as a unifying *ritornello*.

II. Concerto No. 6 in B flat major, BWV 1051

Practical considerations must, at one time, have led Bach to choose the unusual scoring of the sixth concerto: no violins!, two violas, two violas da gamba, obbligato cello, and continuo. The work is thought to have originated as early as Mühlhausen (1707) or early Weimar (1708-10). The scoring, by virtue of the relatively non-virtuosic parts for the two gambas, bears resemblance to that of *Cantata 106*, another early work. Karl Geiringer has noted that this concerto, and the third, may have taken their places in the set because of Bach's sense of numerical order and symbolism (the sixth concerto requires a minimum of six players, whereas the third contains three string choirs of three parts each).

The sixth concerto deceives in its apparent simplicity. Among the most striking consideration supporting this idea is the opening two-voice canon in the violas of the first movement. Here the second viola enters after only an eighth rest's duration. Bach's pupil, Kirnberger, used this canon in a musical treatise to illustrate counterpoint in its strictest form. Concerning this, Karl Geiringer correctly observes, "It is characteristic of the vitality of Bach's music that the hearer,

unaware of the polyphonic intricacies, will yet derive full enjoyment from the piece's brilliance." This strict canon provides a *ritornello* which opens, closes, and provides the melodic basis for development in the movement.

One of the gambas rests during the *adagio ma non tanto*, which the violas dominate with an expressive, fugal duet. In the finale, a simple, *gigue*-like *ritornello* provides material for brilliant variation in the contrasting sections, during which the violas and the first gamba display virtuosic passages.

Thus concludes the most brilliant and varied set of Baroque concertos we have inherited, all from a score which remained unread for more than a century after its preparation. Would that the Margrave could join us to enjoy the music that immortalized his name.

III. Concerto No. 5 in D major, BWV 1050

What a joyous occasion it must have been when Bach introduced this superb concerto to the court at Köthen on Prince Leopold's new harpsichord. Bach, of course, would have been at the clavier himself, and this explains the brilliance of this obligato keyboard writing. Insofar as we think of Bach's keyboard concertos (most of which are arranged from other concertos and works of Vivaldi) originated in Leipzig, the fifth Brandenburg occupies a prominent place in the history of the keyboard concerto. In ensemble music, of course, the harpsichord generally had been employed in a supporting role, providing an improvised background accompaniment. Here, not only does the harpsichord join the *concertino* (soloists), it dominates them. To the harpsichord is given an unaccompanied solo cadenza of 65 measures in the opening movement. Thus we actually have one of the first keyboard concertos ever written.

The middle movement, marked "affectionate," is given entirely to the *concertino*, and develops imitatively beginning with the violin and flute preceding the harpsichord. The middle section of the movement finds the principal motives treated in inversion before the return of the opening music of what must be one of Bach's most expressive instrumental movements.

In the *gigue*-like finale, as in *Concerto No. 2*, the soloists enter fugally with the harpsichord, again capturing the ear with sweeps and trills preparing the arrival of the *ripieno*, which also addresses the fugal subject. After 78 measures a contrasting, more lyric section emerges to develop the motives already presented, after which the entire opening section is repeated.

IV. Concerto No. 4 in G major, BWV 1049

The fourth concerto, probably the next to the last of the set to be composed, offers what is essentially a violin concerto enriched by the presence of two recorders or flutes. Indeed, the solo violin part of this concerto makes greater demands upon the violinist than does that of Bach's surviving solo violin concertos.

The opening *allegro* offers a cheerful, exquisitely developed movement exposing the soloists against a largely simple and straightforward *ripieno* background. The slow movement is the only one in the Brandenburg Concertos to employ the full ensemble. It offers an expressive dialogue between the soloists and the full ensemble. The fugal finale displays both exuberant virtuosity, particularly in the violin, and power in the full ensemble, as in the strong rhythmic chordal passage near the end.

V. Concerto No. 2 in F major, BWV 1047

The second concerto may have been written specifically to show off four virtuosi in Bach's orchestra at Köthen, including U. H. Ruhe, Prince Leopold's fine court trumpeter. The opening *allegro* presents the full ensemble, then exposes the soloists in ascending order—violin, oboe, flute, and trumpet—while the predecessor accompanies with a countersubject. Following this exposure Bach combines the elements of the movement in a brilliant permutation of the instruments and musical ideas.

The *andante* middle movement is given entirely to the solo instruments, opening in canon, accompanied by the continuo. The finale also opens with imitation in the soloists, this time fugally, with a happy theme presented in the trumpet, followed by the oboe, violin, and recorder, all generating a tremendous energy leading into the first entrance of the full ensemble. In the ensuing development the soloists intermittently rival and imitate each other in bristling virtuosity.

VI. Concerto No. 3 in G major, BWV 1048

The richness of this concerto manifests a remarkable maturity for composer still in his twenties, but recent research has shown that this concerto indeed originated as early as 1711 at Weimar. The lush scoring of the third concerto places three choirs of strings in vivid competition with each other.

In the opening movement each of the three choirs (violins, violas, and celli) exchange the principal ideas, the most insistent of which is the very first rhythmic motive (two sixteenth notes to an eighth note). This idea appears and reappears in one of the choirs in nearly every bar of the first movement, at times as the principal idea, at others in a subordinate role.

Two chords, marked *adagio*, present the opportunity for an improvised transition to the finale. This movement opens with a rapid perpetual motion *fughetta* in the violin choir which quickly spreads down through the entire ensemble in a cascade of rapid notes. Except for three punctuations in the brilliant binary form, the rhythmic energy of this virtuosic movement remains unchecked throughout as the perpetually moving subject rapidly dances from one string choir to another.

John Hajdu Heyer

Tuesday Concert

July 17, 24, 31, 8 p.m., Sunset Center Theater

I. Magnificat in D, BWV 243 Johann Sebastian Bach
1685-1750

Magnificat (Chorus)
Et exultavit (Aria - mezzo-soprano)
Quia respexit (Aria - soprano I)
Omnes generationes (Chorus)
Quia fecit (Aria - bass)
Et misericordia (Duet - mezzo-soprano, tenor)
Fecit potentiam (Chorus)
Deposuit (Aria - tenor)
Esurientes (Aria - mezzo-soprano)
Suscepit Israel (Terzett - soprano I, II, mezzo-soprano)
Sicut locutus est (Chorus)
Gloria (Chorus)

Rachel Rosales, *soprano I*, Lynn Gardow, *soprano II*, Kathryn Cowdrick, *mezzo-soprano*
David Gordon, *tenor*, Michael Gallup, *bass*

Festival Chorus, Chorale and Orchestra

INTERMISSION

II. Ballet, "Les éléments" (1737) Jean-Féry Rebel
1666-1747

Ouverture - Le Chaos
Loure - La Terre et L'Eau
Chaconne - Le Feu
Ramage (Passepied I) - L'Air
Rossignola (Passepied II) - L'Air
Loure - La Terre
Tambourins I and II - L'Eau
Sicilienne - L'Eau
Air pour L'Amour
Caprice

The New York Baroque Dance Company
Dancers: *La Terre* - Thomas Baird
L'Eau - Luisa Meshekoff
Le Feu - Hugh Murphy
L'Air - Diane Epstein
L'Amour - Heaven Lee Mangold
Choreography: Catherine Turocy, Artistic Director

Members of the Festival Orchestra

III. Concerto for piano in B flat, K. 595 Wolfgang Amadeus Mozart
1756-1791

Allegro
Larghetto
Allegro

Janina Fialkowska, *piano*

Festival Orchestra

This concert will be broadcast live on KUSP-89 FM on Tuesday, July 31.
Heaven Lee Mangold appears by courtesy of Linda E. Fisher Ballet.

STEINWAY PIANO provided by Abinante's Music Store.

Tuesday Concert

Program Notes

I. Magnificat, BWV 243

J. S. Bach

Tonight's program, along with Sunday afternoon's, present Bach's greatest Latin choral works. Indeed the *Magnificat* ranks second only to the *B Minor Mass* as the most important of his Latin compositions. Why did this thoroughly Lutheran musician compose music in Latin? The *B Minor Mass* presents a special case (see notes for Sunday's concert), but a *Magnificat* setting is no anomaly in a Lutheran composer's catalogue at the time. The Leipzig churches customarily performed the *Song of Mary* (Luke 1: 46-55) at Vespers in the old language of the church on important feast days.

This great, festive work comes to us in an early version in E flat, one probably prepared for Bach's first Christmas in Leipzig. Bach's thorough revision, made about seven years later, yielded the D major score to be heard this evening. This carefully crafted work, imbued with inspiration and exultation, presents Mary's song in twelve movements, each in rich, symbolic music. Here we have an excellent work in which to examine Bach's musical-rhetorical approach to expressing the meaning of Biblical text.

To summarize some of the highlights: The work is framed by the joyful opening music which, appropriately, returns at the end to the text "*Sicut erat in principio*" ("As it was in the beginning"). The descending lines of the soprano aria "*Quia respexit*," particularly the gesture on "*humilitatem*" capture movingly the "The lowly estate of His handmaiden." This leads to the striking "*Omnes generationes*" in which no fewer than 44 statements of the text with rising imitations encompassing entire scales symbolize the masses of humanity.

The directness of the bass aria acknowledges the power of God just as the opening melodic gesture of the tenor aria "*Deposuit*" nods approval as the mighty are put down. The sustained quality of the alto-tenor duet ("*Et misericordia*") and the chorus-trio ("*Suscepit Israel*") symbolizes Bach's concept of a merciful God's patience. Characteristically, Bach treats references to God's covenant, such as the promise to Abraham ("*Sicut locutus est ad patres nostros*") as strict fugue. Here the fugue has no accompaniment, as though to emphasize the unbending word of God in the rigorous rules of pure counterpoint.

The return of the opening music in the "*Sicut erat in principio*" underscores the carefully planned symmetry of this remarkable work, and adds to the *Magnificat*'s unified formal structure, which contains six tonal arches, i.e. the movements 1 and 12, 2 and 11, 3 and 10, 4 and 9 are each in the same key, while the middle movements 5 and 8, 6 and 7 share relative keys.

Translation

Chorus

*Magnificat anima mea
Dominum*

My soul doth magnify the
Lord

Aria, mezzo-soprano

*Et exsultavit spiritus meus
in Deo salutari meo.*

And my spirit hath rejoiced
in God my Saviour.

Aria, soprano I and chorus

*Quia respexit humilitatem
ancillae suae; ecce enim ex
hoc beatam me dicent...*

For he hath regarded the
low estate of his hand-
maiden; for behold, from
henceforth shall call me
blessed...

Chorus

Omnes generationes

all generations

Aria, bass

*Quia fecit mihi magna, qui
potens est, et sanctum
nomen ejus.*

For He that is mighty hath
done to me great things;
and holy is His name.

Duet, mezzo-soprano, tenor

*Et misericordia a progenie
in progenies, timentibus
eum.*

And His mercy is on them
that fear Him from gener-
ation to generation.

Chorus

*Fecit potentiam in brachio
suo, dispersit superbos
mente cordis sui.*

He hath showed strength
with His arm; He hath
scattered the proud in the
imagination of their hearts.

Aria, tenor

*Deposuit potentes de sede
et exsultavit humiles.*

He hath put down the
mighty from their seats and
exalted them of low degree.

Aria, mezzo-soprano

*Esurientes implevit bonis, et
divites dimisit inanes.*

He hath filled the hungry
with good things; and the
rich He hath sent empty
away.

Terzett, sopranos I and II, mezzo-soprano

*Suscepit Israel puerum
suum, recordatus
misericordiae suae.*

He hath holpen his servant
Israel, in remembrance of
His mercy.

Chorus

<i>Sicut locutus est ad patres nostros, Abraham et semini ejus in secula.</i>	As He spake to our fathers, to Abraham, and to His seed forever.
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Chorus

<i>Gloria Patri, et Filio et Spiritui Sancto! Sicut erat in principio, et nunc et semper et in secula seculorum. Amen.</i>	Glory be to the Father, and to the Son and to the Holy Ghost! As it was in the beginning is now and ever shall be, world without end. Amen.
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II. Baroque Dance

Baroque dance has its own unique vocabulary of movement and expressivity. Among its characteristics are a relaxed foot, 90-degree turnout of the legs, vertical carriage of the body, ornamental hand gestures, the use of complex floor patterns, and the close interplay between music and movement. Later ballet uses the five positions of Baroque dance, as well as some stem names, which have had their original meanings changed. By the final quarter of the seventeenth century, Baroque dance had reached a plateau of perfection. In the stage works of Lully and his followers, dance was no longer merely a vehicle to the action. Equally, in Baroque theater, music never served only as an accompaniment for the dance—the two art forms were inseparable.

In the second half of the seventeenth century, at the urging of Louis XIV, Pierre Beauchamp invented a complex and exact notation for this dance system. Subsequently, in the year 1700, one of the chief sources of dance notations was published by Raoul-Auger Feuillet in Paris. This Baroque dance notation records the step units, floor patterns, and the correlation between music and dance measures. Although descriptions of hand gestures exist, and a notation for them is used in the system, extant dances are rarely notated with the corresponding hand gestures; consequently, the modern reconstructor must choreograph these gestures into the dances. Theatrical dance, which employs phrasing, contrasts in dynamics, and stylized gestures in the development of a character, calls even more directly upon the reconstructor's talents both as choreographer and dramatist.

For those who have studied the period ballroom dance treatises of Rameau and Tomlinson, Ms. Turocy would like to note that her choreography for the arms and attitudes of the body are drawn from the action treatises as well as the theatrical dance treatises of the period, including works of Magri, Ferrere, Bari and Riccoboni. These clearly define and distinguish the differences in the use of the body on stage as opposed to in the ballroom. In general, the stage calls for the grander and more exaggerated gesture, much as public speaking does in comparison with conversation.

Ballet, "Les éléments"

Les éléments was performed for the first time at the Paris Opera on September 27, 1737. The choreography, created

by Michel Blondy (1675-1739) for six dancers, was hailed a success. Although no dance notation survives, the music score clearly indicates which of the "elements" danced to each movement. One tantalizing clue to the choreography does exist, however, in that the *loure* was Blondy's specialty, and a notated *loure* in Gaudreau's "Receuil de danses" lists Blondy as the dancer, and exactly matches an unusual pattern of musical barring found in the second *loure* of *Les éléments*. Ms. Turocy has set this *loure* as a man's solo for Thomas Baird, in honor of Michel Blondy.

Jean-Féry Rebel, composer of the ballet on this evening's program, was a violinist and member of the *Vingt-quatre violons du roi*. His son is somewhat better known to historians, for he was, in addition to being a composer, the director (along with François Francoeur) of the Paris Opera in the mid-eighteenth century. While Rebel *fils* has the cachet of being a musical establishment leader, which drew attention to his work that others have not received, the compositions of Rebel *père* in particular share the undeserved oblivion of so much French music of the *ancien régime*.

As a member of the most well-endowed and advanced musical establishment in Europe, Jean-Féry Rebel naturally used the richness of idea and orchestration native to the French school, and he combined with them a sharp wit and musical intelligence which would be notable in any culture. His depiction of Chaos as the melding of all harmony reaches far beyond the relatively proper strictures felt by later, classical-period composers, and his linking together of a dance suite in *Les caractères* provides a unique insight into the Baroque dance forms as well as the opportunity to experience their cumulative impact.

In designing a new choreography to *Les éléments* for her company, Ms. Turocy has freely explored the eighteenth-century dance technique and its performing conventions to express in movement the essence of each element as it is portrayed by the music in an abstract, yet poetic manner. After the undanced overture of Chaos, the various dance movements take shape as each element is "developed" from the mixture of the original Chaos. Finally, the haunting *sicilienne* summons the arrival of *L'Amour*, who represents the emergence of Man from the elements just as they themselves emerged from Chaos earlier on.

Two of the ten dances in *Les éléments*, the first *passepied* and second *loure*, also serve a special purpose, to honor historical figures. The first *Passepied* is set to a published dance (1704) choreographed by Pécour, which is entitled "*La Carignan*," for the original patron of *Les éléments*, the Prince de Carignan. The second *loure* is from Gaudreau's collection of Pécour's choreography published in 1712, where it was noted as danced by Blondy. In Ms. Turocy's version, the arm gestures and attitudes of the body which must be filled in are those of the "Earth" element she has defined, which the actual motions of the feet and legs, left to us through the dance notation, are those danced by Blondy himself.

III. Concerto for piano in B flat Major, K. 595

W. A. Mozart

Mozart composed the last of his great piano concertos between 1788 and early 1791—entering it into his catalogue on 5 January 1791. He performed it first on March 4, 1791, ten months before his death. The distinguished Mozart scholar Alfred Einstein once observed that this concerto stands “at the gate of heaven, at the door of eternity.” It was not in the *Requiem* that he said his last words, however (as most would have us believe), but in this work. This is the musical counterpart to the confession he made in his letters that life had lost attraction for him. He no longer rebelled against his fate, as he had in the G minor Symphony, to which not only in key, but in other ways as well, this concerto is a sort of complement.

The work is at once powerful, and yet restrained, placing it in that group of “metaphysical” compositions that includes the G minor symphony, the Requiem, and Don Giovanni. Paul Nettl has suggested that the work manifests an autobiographic quality.

The first movement unfolds with surprising modulations, alternating sections of major and minor, and the exceptional use of counterpoint that characterizes Mozart’s late compositions. The *Larghetto* offers one of the supreme examples of Mozart’s ability to combine simplicity and transcendental melodic expression. The rondo *Finale* is experimental in its presentation of the principal theme in various keys and in the minor, avoiding the original key and form as it returns.

John Hajdu Heyer

Wednesday Concert

July 18, 25, August 1, 9 p.m., Carmel Mission Basilica

FOUNDERS' MEMORIAL CONCERT The Golden Age of Venice—Music in the 17th Century

Sandor Salgo, *Conductor*
Priscilla Salgo, *Assistant Conductor*
Festival Chorale and Orchestra

Processional

- I. Motet, **Musica dulci sono** Cipriano de Rore
(Music, sweet sound) *c. 1516-1565*
- II. Motet, **Sacro fonte regenerata** Adrian Willaert
(Reborn of the holy font) *1490-1562*
- III. **Toccata No. 1 from Book II** Claudio Merulo
"Undecimo Tono Detto Quinto" *1533-1604*
Ken Ahrens, *organ*
- IV. Motet, **Buccinate (Blow the trumpet)**, Giovanni Gabrieli
for 4 choirs *c. 1555-1612*
- V. **Sinfonia in b, "Al Santo Sepolcro," RV 169** Antonio Vivaldi
Adagio molto *1678-1741*
Allegro ma poco
- VI. Two solo motets, Alessandro Grandi
c. 1575-1630
Jesu mi dulcissime (my Jesus most sweet)
Deus conticum novum (I will sing a new song to God)
Rachel Rosales, *soprano*
Ken Ahrens, *organ*
Jan Volkert, *cello*
- VII. **Concerto for two flutes in C, RV 533** A. Vivaldi
Allegro molto
Largo
Allegro
Damian Bursill-Hall, Julie McKenzie, *flutes*
- VIII. **Messa Concertata** Francesco Cavalli
1602-1676
Kyrie
Gloria

Chorus I: Susan Montgomery, Jody Woodford, Thomas Goleeke, Duane Clenton Carter
Chorus II: Linda Sandusky, Kerry Walsh, Michael Matson, Charles Gafford

Recessionals

- Allegro from Concerto for two trumpets in C, RV 537** A. Vivaldi
Wolfgang Basch, Susan Enger, *trumpets*
- Te Deum laudamus (We praise Thee O God)** Gregorian Chant

Patrons are requested to refrain from applause.
This concert will be broadcast live on KUSP-89 FM on Wednesday, August 1.

Wednesday Concert

Program Notes

Music in Venice entered its “Golden Age” (roughly 1530 to 1690) at a time when the glory of her empire had begun to wane. “La Serenissima” had been a republican city-state since the 7th century, headed by an elected Duke or *doge*. By the 1400s Venice was a dominant leader in world commerce, with far-flung holdings in the eastern Mediterranean. The fall of Constantinople to the Turks in 1453 began the steady economic decline for Venice that, paradoxically, gave way to her preeminence in the arts, as internal peace (despite pirates, Turks, popes and envious neighbors) allowed painters, scholars, and musicians to flourish.

The development of the “Venetian School” began at the famous Byzantine-style Basilica of San Marco (St. Mark’s), whose notable chapelmasters and organists included all the composers represented in this concert (save Vivaldi) as well as the famous Claudio Monteverdi (whose opera *Orfeo* is heard in the Saturday concerts). San Marco’s remarkable acoustics and separated choir lofts encouraged the development of the grand antiphonal effects, with multiple choruses and massive instrumental sonorities, that came to be a prominent feature of the Venetian style.

I. The Flemish composer Cipriano de Rore succeeded his teacher Adrian Willaert (another Netherlander) as chapelmaster at San Marco in 1563, but the administrative duties of the post were not to his liking, and he resigned the following year. He composed a good deal of church music, but it was his madrigals, with their intense chromaticism and careful attention to textual expression, that earned him the sobriquet “The Divine Cipriano.”

The Latin Motet, *Musica dulci sono*, appeared in a posthumous publication of Rore’s madrigals (Venice, 1565). In sublime counterpoint it offers a moving hymn of praise to “Music, sweet celestial sound,” that “shows us the pathway to the stars.”

II. Known as the founder of the “Venetian School,” Adrian Willaert served the d’Este court in Ferrara and the Archbishop of Milan before becoming chapelmaster at San Marco in 1527, where he set about to make the church an important musical center. It was he who, in his vesper psalms, established the use of the double choir or *cori spezzati* (literally, “broken choirs”) that became a special feature of Venetian sacred music.

Willaert’s motet, *Sacro fonte regenerata* reveals the composer’s mastery of the complex contrapuntal style of his native Flanders. Its subject matter, as well, recalls his homeland: the work is a hymn of praise to St. Gudula, patron saint of the city of Brussels. Its intricately interwoven imitative lines represent a technique that Monteverdi considered the crowning achievement of the *prima prattica*, or old style.

III. In 1556, while still in his twenties, Claudio Merulo attained the post of first organist at San Marco, where he worked closely with Andrea Gabrieli. He held the position until 1584, when he left for a higher paying post in Parma. Generally regarded as the foremost organist of his era, he is best known today, not surprisingly, for his organ compositions, especially his toccatas. These works, featuring episodes of contrapuntal development alternating with periods of free improvisatory style, can be seen as the first in a historical line that was to lead to the toccatas of Bach.

IV. Giovanni Gabrieli, nephew and pupil of the famous organist Andrea Gabrieli, served as organist at San Marco from 1584 until his death in 1612. It was under his leadership that the polychoral tradition in Venice reached its height, combining all the best developments of his predecessors. The basis of this style is contrast: choirs against choirs, solos against tutti, voices against instruments, high groups against low—all of them contrasting by means of spatial separation.

All of these characteristics are vividly illustrated in the grand 19-voiced motet, “Buccinate,” for 4 choirs, from Gabrieli’s posthumous publication *Symphoniae Sacrae* (1615). The text, taken from Psalm 81, begins “Blow the trumpet for the new moon...with sounds of exultation”—an instruction that is carried out quite literally as the brilliantly majestic works unfolds.

V. An important Venetian musical center in the early 1700s was the Ospedale della Pietà, a charitable institution for young girls that placed special emphasis on music and had an excellent choir and orchestra. Antonio Vivaldi served its conservatory intermittently between 1704 and 1738, and it was for its talented young students that the bulk of his concerti were written.

Little is known about the origins of the *Sinfonia in b* bearing the enigmatic ascription “To the Holy Sepulchre.” The work is scored for four-part strings without organ or harpsichord continuo. Of the two movements, the *Adagio molto* offers the most immediate clues to the work’s title. Dissonant intervals—seconds and augmented fourths—create a somber and otherworldly mood. The following *Allegro* is full of octave leaps in all the parts, with dissonant elements still much in evidence. Idiomatic bowing and accentuations add to the imagery.

VI. Alessandro Grandi began his association with San Marco in 1617 when he became a singer in the chapel and, soon after, singing-master at the Gregorian Seminary attached to it. He worked closely with Monteverdi, becoming his assistant in 1620. In his important solo motets he did much to expand the expressive possibilities of sacred monody and, as André Pirro writes, “began to shake off the yoke of overscrupulous rules inherited from the older type of counterpoint.”

Wednesday Concert

Jesu mi dulcissime was published in 1637, seven years after the composer's untimely death from the plague. Its text is a short prayer for consolation which the composer molds into a statement of virtuoso expression, culminating with elaborate coloratura at the words "*clamor mentis intimae*" ("a cry from my innermost soul"). *Deus, canticum novum* (1621) is a festive psalm of praise concluding with a florid *Alleluia*.

VII. Vivaldi was the first composer of concertos for flute, which prior to his time had rarely been used as a solo instrument within the orchestra outside of opera. Notable in his only surviving concerto for two flutes, as in his many solo flute concertos, is Vivaldi's ability to treat the flute in a highly personalized fashion, no longer merely as a substitute for the violin, but as an instrument with unique inherent capabilities. Of special interest is the lovely *Largo* movement, scored for only the two flutes and continuo in the manner of a trio sonata; the written-out ornamental patterns in the melodic repeats recall the style of the "cantabile" aria in Baroque opera.

VIII. After Monteverdi, the most important musical figure of 17th century Venice was Francesco Cavalli. He began his training as a choirboy at San Marco under Monteverdi's tutelage, and served as organist there for much of his career, finally becoming chapelmaster in 1668. Famed primarily as an opera composer, he nonetheless had a major influence on the development of church music.

The monumental *Messa Concertata* was published in 1656, when Cavalli was at the height of his operatic career. The word "concertata" is a stylistic term referring to the use of separate instrumental parts independent of the vocal lines, as opposed to the older Renaissance masses in which instruments, if used at all, simply doubled the voice parts. In addition to a double chorus of 8 voices plus 8 soloists, the work calls for "concerted" instrumental forces consisting of 5-part strings with continuo, plus optional additional instruments specifically including trombones. The first two movements of the mass are heard here in the performing edition realized by Raymond Leppard.

Clifford Cranna

Thursday Concert

July 19, 26, August 2, 8 p.m., Sunset Center Theater

SOLOISTS' NIGHT

I. Cantata BWV 56, "Ich will den Kreuzstab gerne tragen" Johann Sebastian Bach

1685-1750

Ich will den Kreuzstab gerne tragen (Aria)

Mein Wandel auf der Welt (Recitative)

Endlich wird mein Joch (Aria)

Ich stehe fertig und bereit (Recitative)

Komm, o Tod (Chorale)

Daniel Lichti, *baritone*

Robert Morgan, *oboe*

Members of the Festival Chorale and Orchestra

II. French Suite V in G, BWV 816 J.S. Bach

Allemande

Courante (the Company)

Sarabande (Diane Epstein)

Gavotte (Hugh Murphy)

Bourrée (Luisa Meshekoﬀ and Hugh Murphy)

Loure (Thomas Baird)

Gigue (the Company)

James Richman, *harpsichord*

The New York Baroque Dance Company

Catherine Turocy, *Artistic Director, Choreographer*

INTERMISSION

III. Piano Quintet in f, Op. 34 Johannes Brahms

1833-1897

Allegro non troppo

Andante, un poco Adagio

Scherzo Allegro

Finale. Poco sostenuto

Janina Fialkowska, *piano*

Mark Volkert, *violin*, Laura Kobayashi, *violin*

Simon Oswell, *viola*, Jan Volkert, *cello*

The ballet was made possible in part by a Space Grant from the Dance Center of the 92nd Street Y.

STEINWAY PIANO courtesy of Abinante's Music Store.

This concert will be broadcast live on KUSP-89 FM on Thursday, August 2.

Thursday Concert

Program Notes

I. Cantata BWV 56, "Ich will den Kreuzstab gerne tragen"

J. S. Bach

Cantata 56, perhaps the most beloved of the solo cantatas, was composed in 1726, when Bach was unquestionably at the peak of his energy in his production of cantatas. The cantata teaches one of the basic tenets of Lutheranism: the Christian assumes the burden of the cross, symbolizing the sufferings of Christ, and having done so the soul is safely led through the treacherous waters of life to the haven of God's protection.

The cantata takes as its starting point the reading for the 19th Sunday after Trinity, which tells of Jesus' journey over the sea and the healing of a man sick with palsy. Thus the theme "dangerous voyage — safe landing" is explored.

The cantata unfolds as do many of the solo cantatas: two arias, two recitatives, and a concluding meditation in the form of a chorale. The opening aria is dominated by two melodic ideas, the first a broadly arching melody associated with the words "*Ich will den Kreuzstab gerne tragen*," and the second a two-note grouping generally associated with subjects of lamentation in Bach's works. The second aria proclaims joy at the prospect of salvation. The recitatives are very important to the dramatic qualities of this cantata: the first develops the "ship on the sea of life" metaphor, and the second affirms salvation, while recalling, in the strings, the lamentation motive of the opening aria as the "Savior wipes away the tears." The chorale, "Come, O Death, . . . and guide me onward" offers a hushed and magical closing to this splendid work.

Translation

Aria

Ich will den Kreuzstab gerne tragen, er kommt von Gottes lieber Hand; der führet mich nach meinen Plagen zu Gott in das gelobte Land. Da leg'ich den Kummer auf einmal in's Grab, da wischt mir die Tränen mein Heiland selbst ab.

I will gladly bear the cross-staff, it comes from God's loving hand; it leads me through my anguish to God in the promised land. There do I put my sorrow all at once in the grave, there will my Savior Himself wipe away my tears.

Recitative

Mein Wandel auf der Welt ist einer Schiffahrt gleich; Betrübnis, Kreuz und Not sind Wellen, welche mich bedecken und auf den Tod mich täglich schrecken.

My journey through the world is like a voyage at sea: affliction, cross and woe are billows which overwhelm me and which daily frighten me to death.

Mein Anker aber, der mich hält, ist die Barmherzigkeit, womit mein Gott mich oft erfreut. Der rufet so zu mir: Ich bin bei dir; ich will dich nicht verlassen noch versäumen!

But my anchor, which holds me fast, is the compassion with which my God often delights me. He calls thus to me: I am with thee. I will not leave nor forsake thee!

Und wenn das wüthenvolle Schäumen sein Ende hat, so tret'ich aus dem Schiff in meine Stadt, die ist das Himmelreich, wohin ich mit den Frommen aus vieler Trübsal werde kommen.

And when the raging foam is calmed, then will I step from the ship into my home city, which is the Kingdom of Heaven, whither I with the righteous ones out of great tribulation will come.

Aria

Endlich wird mein Joch wieder von mir weichen müssen. Da krieg'ich in dem Herren Kraft, da hab'ich Adlers Eigenschaft, da fabr'ich auf von dieser Erden im Laufe sonder matt zu werden. O! gescheh'es heute noch!

Finally shall my yoke once more be lightened. I will strive in the power of the Lord, there will I have the wings of an eagle, there will I soar upward from the earth in flight, without tiring. Oh, that it might be today!

Recitative

Ich stehe fertig und bereit das Erbe meiner Seligkeit mit Sehnen und Verlangen von Jesus Händen zu empfangen. Wie wohl wird mir geschehn, wenn ich den Port der Ruhe werde sehn.

I stand ready and prepared to receive from Jesus' hand the heritage of my bliss with longing and desire. How blessed will it be for me, When I behold my port of rest!

Da leg'ich den Kummer auf einmal in's Grab, da wischt mir die Tränen mein Heiland selbst ab.

There do I put my sorrow all at once in the grave, there will my Savior Himself wipe away my tears.

Chorale

Komm, o Tod, du Schlafes Bruder, komm und führe mich nur fort; löse meines Schiffleins Ruder, bringe mich an sichern Port. Es mag, wer da will, dich scheuen, du kannst mich vielmehr erfreuen; denn durch dich komm'ich hinein zu dem schönsten Jesulein.

Come, O death, thou brother of sleep, come and guide me onward; unloose the rudder of my little ship, bring me safely into port. It may be that though some shy away from thee, Thou canst rather gladden me: for through thee I come to my beloved Jesus.

Thursday Concert

II. Ballet to French Suite V in G, BWV 816 J. S. Bach

By Sebastian Bach's time the art of dancing had reached a level of perfection in Europe that was the envy of Europe (see Tuesday evening's program notes). The standardization of several dance forms into instrumental suites was the logical product of the immense popularity dance and dance music held in the European courts, including those in which J. S. Bach worked.

The term *Suite* (from the French meaning "that which follows" or "succession") generally was applied in the Baroque era to sets of pieces based on forms and styles of dance music. The "classical" suite became standardized in the late-seventeenth century and lost fashion in the mid-eighteenth century, at about the time of Bach's death. There was great variety in the treatment of the "standardized" dance types, but generally speaking Bach's suites follow a model which includes, in order, an *allemande* (dance of moderate speed in duple meter), a *courante* (faster dance in triple meter), a *sarabande* (slow, dignified dance in broad triple meter), and a *gigue* (merry dance in triple meter). But Bach almost always adds movements, usually before the final gigue, and in the case of the fifth French suite, a *gavotte* (dance of moderate speed in duple time, usually characterized by an upbeat of two quarter notes) and a *loure* (a moderate dance in 6/4 time characterized by dotted rhythms leaning on strong beats) are included at that point.

Ms. Turocy has set Bach's *French Suite V* in the context of a pleasant soiree for four dancers. The *allemande*, which serves as the overture, is followed by the *courante* which summons all guests. The *sarabande* presents a gracious solo for a woman who displays through the dance a sense of elegant sensuality. This solo is an arrangement of an unpublished dance notation choreographed by Raoul-Auger Feuillet during the first decade of the eighteenth century. The *gavotte* depicts a clever young gentleman manipulating and ornamenting the typical gavotte step patterns. He is then joined by the hostess in dancing a vivacious *bourrée*. The *loure*, a dance often reserved for male virtuosic dancing in the French opera, is an arrangement of another unpublished dance notation from the same collection of Mr. Feuillet, as in the *gigue*, which brings the soiree to a close in a danced game of musical chairs.

Catherine Turocy, James Richman
and John Hajdu Heyer

III. Piano Quintet in f, Op. 34

Brahms

Brahms first wrote Opus 34 as a cello quintet, i.e. for the normal string quartet plus a second cello. Evidently, however, when he found that version dissatisfying, he turned it into a sonata for two pianos (Opus 34b). Yet once again, at Clara Schumann's suggestion, he revised the work to the version on tonight's program. Thus this great work underwent extensive reworking before its final form was achieved. Brahms's Quintet in f offers a wealth of musical material. This consideration, along with the fullness of its scoring, probably led to the slowness with which its greatness was recognized, for indeed its epic breadth makes it a challenge to follow. It is perhaps the most symphonic of Brahms's chamber works.

The first movement offers no less than five important thematic ideas, all tightly woven into a concise unity that results from Brahms's use of the expansive principal theme that opens the movement. This sonata form unfolds with the impression of a great complexity that resolves in a masterful coda, in which the main theme at last emerges dominant.

The second movement presents a romantic interlude, more akin to a Schubert song, lending relief from the intensity of the opening *Allegro*. Its principal melody in thirds and sixths moves gently between major and minor against a Johann Strauss-like accompaniment.

A *Scherzo* of immense energy and vitality follows. The theme of the scherzo, based on a rhythmic idea, is in contrast to that of the trio, which is an expanded lyric theme. But examination reveals that the lyric theme of the trio is actually a transformation of the scherzo.

The *Finale* begins with a slow introduction that prepares an *Allegro non troppo* with a folk-like theme. While the form is a classical rondo, this movement holds exceptional richness in its contemplative passages, extraordinary use of tonal color, and rhythmic inventiveness.

John Hajdu Heyer

Friday Concert

July 20, 27, August 3, 8 p.m., Sunset Center Theater

I. Cantata BWV 1, "Wie schön leuchtet der Morgenstern" Johann Sebastian Bach

1685-1750

Wie schön leuchtet der Morgenstern (Chorus)
Du wahrer Gottes (Recitative - tenor)
Erfüllet (Aria - soprano)
Ein ird'scher Glanz (Recitative - bass)
Unser Mund und Ton (Aria - tenor)
Wie bin ich doch so herzlich froh (Chorale)

Rachel Rosales, *soprano*
Carl Halvorson, *tenor*; Daniel Lichti, *baritone*

Festival Chorale and Orchestra

II. Concerto for four violins in b, RV 639 Antonio Vivaldi

1678-1741

(Allegro)
Largo
Allegro

Mark Volkert, Lenuta Ciulei-Atanasiu,
Jesse Ceci, Michael Swan, *violins*

Festival Orchestra

III. Concerto for four harpsichords in a, BWV 1065 A. Vivaldi

transcribed by J. S. Bach

(Allegro)
Largo
Allegro

James Richman, Timothy Bach
Melinda Coffey, John Toenges, *harpsichords*

Festival Orchestra

INTERMISSION

IV. Symphony No. 4 in e, Op. 98 Johannes Brahms

1833-1897

Allegro non troppo
Andante moderato
Allegro giocoso
Allegro energico e passionato

Festival Orchestra

This concert will be broadcast live on KUSP-89 FM on Friday, August 3.

Friday Concert

Program Notes

I. Cantata BWV 1,

“Wie schön leuchtet der Morgenstern” J. S. Bach

Cantata 1 was not Bach's first cantata, nor was it even an early work. For the first cantata to be published by the Bach Gesellschaft the editorial board chose a remarkable cantata — a magnificent work from the period of Bach's greatest output of cantatas: Leipzig, 1725, for the feast of the Annunciation.

Cantata 1, like the familiar Cantata 140, *Wachet auf, ruft uns die Stimme* (Sleepers' Wake), is based on a hymn. Here Bach has re-written the inner verses as recitatives and arias. The cantata has an unusual scoring, with wind instruments, English and French horns, that emphasize the middle register while two solo violins offer a shining upper register, undoubtedly meant to depict the morning star.

The cantata opens with an expansive setting of the first verse of the hymn, presented as a *cantus firmus* by the sopranos, and embellished magnificently in counterpoint by the accompanying voices. Both recitatives are simple and straightforward. An extraordinary aria for soprano and obbligato oboe da caccia (here performed by English horn) follows the first recitative. This aria embellishes the hymn tune melody with great subtlety. The tenor aria offers a blissful song of gratitude to which much richness is added by the two solo violins. The final chorale is enriched by an embellished part for the second horn.

Translation

Chorus

*Wie schön leuchtet der
Morgenstern voll Gnad' und
Wahrheit von dem Herrn.
Die süsse Wurzel Jesse! Du
Sohn Davids aus Jacobs
Stamm. Mein König und
mein Bräutigam, hast
mir mein Herz besessen.
Lieblich, freundlich, schön
und herrlich, gross und
ehrblich, reich von Gaben,
hoch und sehr prächtig
erhaben.*

How beautifully shines the
morning star. Full of grace
and truth from the Lord.
The sweet root of Jesse!
Thou Son of David from
Jacob's stem. My King and
my Bridegroom hast taken
possession of my heart.
Lovely, friendly. Beautiful
and glorious. Great and
honorable. Rich in gifts.
Highly and most splendidly
sublime.

Recitative (tenor)

*Du wahrer Gottes und
Marien Sohn, du König
derer Auserwählten, wie
süss ist uns dies Lebenswort,
nach dem die ersten Väter
schon so Jahr' als Tage
zählten, das Gabriel mit*

Thou true son of God and
Mary. Thou King of the
elect. How sweet to us is
this Word of Life. According
to which the earliest fathers
already counted the years
as days which Gabriel in

*Freuden dort in Bethlehem
verbeissen! O Süssigkeit, o
Himmelsbrot. Das weder
Grab, Gefahr, noch Tod aus
unsern Herzen reissen.*

joy promised there in
Bethlehem! O sweetness. O
bread of Heaven. Which
neither grave, peril nor
death tears away from our
hearts.

Aria (soprano)

*Erfüllet, ihr himmlischen,
göttlichen Flammen, die
nach euch verlangende
gläubige Brust! Die Seelen
empfinden die kräftigsten
Triebe der brünstigsten
Liebe und schmekken auf
Erden die himmlische Lust.*

Fill, ye heavenly, divine
flames, this believing heart
which longs for you! The
souls feel the strongest
desires of the most ardent
love and tastes on earth the
most heavenly pleasures.

Recitative (bass)

*Ein ird'scher Glanz, ein
leiblich Licht rührt meine
Seele nicht; ein Freuden-
schein ist mir von Gott
entstanden, denn ein
vollkommenes Gut, des
Heilands Leib und Blut,
ist zur Erquickung da. So
muss uns ja der überreiche
Segen, der uns von Ewigkeit
bestimmt und unser Glaube
zu sich nimmt, zum Dank
und Preis bewegen.*

An earthly brilliance, a
corporeal light does not stir
my soul: a light of joy from
God has arisen in me
because a perfect blessing,
the Savior's Body and Blood,
is there for refreshment. So
must the superabundant
blessing, destined for us
from eternity which takes
our faith unto itself, move us
to thanksgiving and praise.

Aria (tenor)

*Unser Mund und Ton der
Saiten sollen dir für und
für Dank und Opfer
zubereiten, Herz und
sinnen sind erhoben,
lebenslang mit Gesang,
grosser König, dich zu
loben.*

Our mouths and the sound
of strings shall ever and ever
to Thee bring thanks and
offerings. Heart and mind
are uplifted all our lives
with song, to praise Thee,
Great King.

Chorale

*Wie bin ich doch so
herzlich froh, dass mein
Schatz ist das A und O, der
Anfang und das Ende; Er
wird mich doch zu seinem
Preis aufnehmen in das
Paradeis, dess klopf'ich in
die Hände! Amen! Amen!
Komm, du schöne Freuden-
krone, bleib' nicht lange;
deiner wart'ich mit
Verlangen.*

How truly happy I am That
my treasure is the A and O,
the beginning and the end;
He will surely for His glory
Take me into Paradise, for
which I clap my hands!
Amen! Amen! Come, Thou
lovely Crown of Joy, do not
tarry; for Thee I wait with
longing.

II. Concerto for four violins in b, Antonio Vivaldi Op. 3, No. 10 1678-1741

Bach's admiration for Vivaldi dated from as early as 1712, when a large quantity of Italian music became available to the musicians in the court at Weimar. Bach scholar Christoph Wolff has noted that Sebastian's confrontation with Vivaldi's music in Weimar prompted the "strongest single development toward Bach's personal style." The debt he owed to Vivaldi may be observed in Bach's approach to melodic contours, his rhythmic conciseness and drive, his motivic treatment of melodic lines, and his articulation of harmonic schemes. The Festival this year appropriately includes representation by Bach's well-known, but neglected, Italian contemporary.

In 1711 an Amsterdam publisher, Etienne Roger, brought out what was to become perhaps the most influential music publication of the early 18th century: Vivaldi's *L'estro armonico*, Opus 3, a set of twelve concertos divided equally into works for one, two and four solo violins. Vivaldi published in Amsterdam to take advantage of the recently developed process of musical engraving, a technique which was not yet available in Italy. As a result of the widespread dissemination of Opus 3, Vivaldi's impassioned orchestral style became known to musicians all over the continent, largely setting the model for what was understood to be the Italian style.

Vivaldi's *Concerto for four violins* follows his typical concerto plan with fast opening and closing movements surrounding a slow middle movement. The exception to the rule here is the two sections of the middle, an expansive *Largo* followed by a much lighter *Larghetto*.

III. Concerto for four harpsichords in a, BWV 1065 Antonio Vivaldi Transcription by J. S. Bach

Bach transcribed no less than six, or half the concertos, of Vivaldi's *Opus 3*. Five of these are thought to have been done in Weimar, but the *Concerto for 4 Claviers* undoubtedly comes from the Leipzig years, probably the 1730's. Bach made the transcription for the Leipzig *Collegium musicum* and one cannot help but wonder if he prepared the demanding keyboard parts for performance by three or four of his talented family — Friedemann, Emanuel, Johann Gottfried Bernhard, and Gottfried Heinrich, the eldest of Anna Magdalena's children. Young Gottfried would have been only 9 when Friedemann left home for Dresden in 1733, but this son, who became feeble minded at an early age, was described by Emanuel as an accomplished keyboard performer who displayed an early genius, one which did not develop. The extraordinary resources called for in this transcription point to a special occasion, perhaps one which involved members of Bach's extraordinary family before the household began to disperse.

So at one with the compositional process was Sebastian Bach that he could not copy even his own works literally. Bach always found a small improvement to be made here or there

when he reconsidered works, and more often he completely revised works when re-copying. Thus Bach's adaptation of Vivaldi's concerto is much more than a transcription: the themes are Vivaldi's, but they are transformed into Bach's special world of keyboard virtuosity. In making his version of the work, Bach not only reworked the solo parts to adapt to the keyboard by adding much material, he compensated by reducing the scoring of the *ripieno*, eliminating the divisions of the violins and violas from six to three parts (to do this, Bach had to largely re-compose the viola part). This allowed the sound of the harpsichords to emerge more clearly from the texture. Bach also added many notes to the keyboard parts, not just in the left hand, but in the top parts as well to take advantage of the rhythmic vitality possible on the plucked-string keyboard instrument.

IV. Symphony No. 4 in e, Op. 98 Johannes Brahms 1833-1897

Of the 19th-century masters, Brahms most appropriately takes his place in the repertory of a Bach festival. No other major 19th-century composer worked with greater diligence to rediscover the work of the earlier composers, most notably J. S. Bach. Over the years Brahms amassed an extraordinary library of scores of the old masters. He was in close touch with the leading musicologists of his day, including the Bach scholar Spitta and the Handel authority Chrysander. Brahms served on the Bach-Gesellschaft, but his role and influence on the preparation of Bach's work in that edition is yet to be fully examined. His music, however, particularly the choral works and this symphony, reflects the great understanding that Brahms had of Bach's music.

Brahms composed his fourth and last symphony in 1884-85 when he was 52, thirteen years before his death. The premiere followed its composition by a few months in Meiningen with Brahms conducting. This, the largest of Brahms's symphonies, displays, nevertheless, a great precision of invention, clear design, and concentration of musical ideas. Brahms's first three symphonies, in most respects, adhere to the classical models of Mozart and Beethoven. In the *Fourth Symphony* only the first three movements do so. The first movement presents a great sonata form with a profound opening idea in the form of a falling interval major third. The meaning of the opening to Brahms becomes more evident in the third of the *Four Serious Songs*, Brahms's penultimate work, where he sets these notes to the text "O Tod" (O death). The slow movement follows, opening with a motto theme that appears at the outset in the horn. An extraordinary, Brahmsian lyric theme is presented as the contrasting theme. The *Allegro giocoso* (Lively with humor) presents a massive, weighty movement in a modified sonata form, unique among the inner movements in Brahms's symphonies. The movement is rich in invertible counterpoint, and striking harmonic shifts.

But it is the *Finale* of this work that brings it to the Bach Festival, for Brahms chose to end his symphonic works with

Friday Concert

a great set of variations modeled upon the Baroque *chaconne* style that he so diligently studied in the works of J. S. Bach. In the *chaconne* a musical idea of four or eight bars provides the basis for an extended series of variations. Opening the movement we hear an eight-bar progression in triple time that is subsequently treated to 30 variations, brilliantly unfolding in a sonata form. The principal subject, characterized by upward motion for six notes, dropping an octave on the seventh and returning to the first on the eighth, is based

on a *ciaccona* subject found in Bach's Cantata 150, where Bach sets the text "My days of sorrow end, God, nevertheless in joy" over this line repeated in the bass. We are not sure how strong the connection was between Brahms and this particular musical passage in Bach's cantata, but there is little argument that it inspired in Brahms the greatest *chaconne* of the 19th century.

John Hajdu Heyer

Saturday Opera

July 21, 28, August 4, 3 p.m., Sunset Center Theater

L'ORFEO

Favola in Musica

Music by Claudio Monteverdi

1567-1643

Libretto by Alessandro Striggio

c.1573-1630

Musical adaptation by August Wenzinger

Sandor Salgo, *Music Director and Conductor*

Christopher Hahn, *Stage Director*

Catherine Turocy, *Choreographer*

Thomas Baird, *Choreographer Assistant*

Gail Factor, *Scenic Designer*

Priscilla Salgo, *Chorus Director*

Sung in Italian

with English supertitles by

Kip Cranna, San Francisco Opera

DRAMATIS PERSONAE

(in order of appearance)

La Musica (The Spirit of Music)	Rachel Rosales
Second Shepherd	William Saetre
Nymph	Linda Sandusky
First Shepherd	Robert Johnson
Orfeo (Orpheus)	David Gordon
Euridice (Eurydice), his wife	Susan Montgomery
Third Shepherd	Thomas Goleeke
Fourth Shepherd	Charles Gafford
Messagera (Messenger)	Kathryn Cowdrick
La Speranza (Hope)	Rachel Rosales
Caronte (Charon), boatman of the River Styx	Michael Gallup
Proserpina (Proserpine), wife of Plutone	Kathryn Cowdrick
Plutone (Pluto), god of the underworld	Dale Travis
First Spirit	Diane Thomas
Second Spirit	Laurence Woodford
Third Spirit	John McConnell
Eco (Echo)	Thomas Goleeke
Apollo, god of the sun; father of Orfeo	Carl Halvorson
Dancers	Diane Epstein, Luisa Mesbekoff, Thomas Baird, Hugh Murphy of The New York Baroque Dance Company
Members of the Festival Chorale and Orchestra	
Timothy Bach, <i>Musical Preparation</i>	First performance: Mantua, 1607
Kerry Rider-Kuhn, <i>Wigs and Makeup</i>	First Carmel Bach Festival
Robert Aronson, <i>Stage Manager</i>	Performance: 1965
Roe Reed, <i>Assistant Stage Manager</i>	
Ross Brown, <i>Lighting Designer</i>	

There will be one intermission of twenty minutes between Acts II and III.

This opera will be broadcast live over KUSP-89 FM Saturday, August 4.

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Saturday Opera

SYNOPSIS

Prologue

The Spirit of Music appears to greet her listeners and introduce the tale of Orpheus.

ACT I

In a scene modeled on the traditional Renaissance pastorella, nymphs and shepherds rejoice at the marriage of Orpheus (son of Apollo and legendary master of the lyre) to Eurydice.

Act II

Orpheus's continued rejoicing is interrupted by a messenger bearing news that Eurydice has been bitten by a poisonous serpent and has died. Orpheus is grief stricken and responds with a noble lament, *Tu sei morta*. The chorus joins in weeping with the words *Ahi, caso acerbo* ("Ah, bitter misfortune!").

Act III

Encouraged by the Spirit of Hope, Orpheus resolves to go to Hades, the underworld realm of the dead, to seek Eurydice. There his path is blocked by Charon, the boatman, who refuses to ferry Orpheus across the river Styx, since he is still among the living. Orpheus's response is his famous aria *Possente spirto* ("Most powerful spirit"), displaying his virtuosity in elaborate ornamentation as he attempts to charm

his adversary. Charon remains unmoved until Orpheus cries out in a simple, heartfelt plea, *Rendetemi il mio ben!* ("Return my beloved to me!"). Having lulled the boatman to sleep, Orpheus crosses the stream and enters Hades, as unearthly spirits urge him onward, singing *Nulla impresa per uom si tenta invano* ("Nothing undertaken by man is in vain.")

ACT IV

Pluto, god of the underworld, yields to the pleading of his wife Proserpine and the spirits. He agrees to return Eurydice to her husband on the condition that he not look back at her until they have departed the underworld. Orpheus at first rejoices at his triumph, but soon is plagued by doubt and cannot resist glancing behind to see if Eurydice still follows. Immediately she is returned to Hades forever. The spirits lament her fate, singing that "Orpheus conquered hell and then was conquered by his own emotions."

ACT V

As Orpheus wanders lamenting on the plains of Thrace, his father, the god Apollo, descends to earth to tell his son that he will be transformed into a state of divine immortality among the stars, where he will see the beauty of his beloved Eurydice shining in the heavens forever. Father and son sing of their newfound joy as the chorus bids Orpheus a hero's farewell.

This year's opera
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Program Notes

The world's first operatic masterpiece, and one of the very first operas ever composed, *Orfeo* was premiered in Mantua in 1607, when its remarkably gifted composer Claudio Monteverdi was at the age of forty. Its first audience was a group of intellectuals and scholarly dilettantes who formed the *Accademia degl' Invaghiti*, one of numerous such academies formed throughout Italy in the late Renaissance. Later in the same year the opera was presented at the Mantuan court of the Gonzaga prince Vincenzo I, in whose employ Monteverdi served as a string player. (His royal patrons are suitably flattered in the opera's prologue, as the Muse praises the Gonzaga's "renowned heroes" and "royal blood of kings.") Further performances were given in the composer's native city of Cremona as well as in Turin, Florence, and Milan. The work was so successful that it was printed twice, in 1609 and again in 1615.

Monteverdi's historical position is that of a bold innovator whose ideas were quickly incorporated into the musical language of the Baroque era—so successfully, in fact, that many stylistic elements he pioneered now seem commonplace. Yet his development of opera as a new form of musical-dramatic expression was not a real break with the past, but rather an outgrowth of existing tradition—primarily the practice of including *intermezzi*, part drama and part music, between the acts of a spoken play. The styles of the Italian madrigal (especially the later accompanied or "continuo" madrigal) and of instrumental dance music were also important elements in the new operatic form. As musicologist Jack Westrup has pointed out, "*Orfeo* is hardly an experimental work; it is rather a successful attempt to combine into a single whole the varied methods of musical expression current at the time."

Orfeo's immediate predecessors were, in a sense, experimental forms of musical drama—created by a circle of intellectuals in Florence calling themselves the *Camerata*. Their aim was to liberate music from the "confusion" of polyphony and contrapuntal imitation, and recreate the music of ancient Greek drama, which, it was believed, allowed its poetry a preeminent role. The first such attempts, Jacopo Peri's *La Dafne*, 1597 (now lost), and *Euridice* (1600), joined works by Giulio Caccini and Emillio de' Cavalieri to establish a "recitative style" in which words were sung in clearly intelligible declamation over a simple accompaniment. Revolutionary as they were, these early operatic efforts seem little more than historical curiosities when compared with the genius of *Orfeo*.

Unlike these earlier operas, *Orfeo* shows evidence of a carefully planned musical and dramatic superstructure, ably combining the musical forms of monody (solo song), madrigal, and dance. The importance of dance-like elements can

perhaps be attributed to the fact that Monteverdi's role as a violinist at the Gonzaga court involved frequent accompaniment of ballets, one of Vincenzo I's favorite forms of entertainment.

The printed score of *Orfeo* gives fairly specific information about the instrumentation used in the orchestra (unlike some early operas), with a clear differentiation between *continuo* instruments (providing harmonic foundation) and melodic instruments. The role of the latter is largely one of alternation with the voices in instrumental refrains called *ritornelli* (literally, "little things that return"). The full orchestra and singers rarely combine except in the choruses, where, in the tradition of ancient Greek Drama, the choral forces act as a protagonist, interacting with Orfeo as well as reacting to him.

The arresting fanfare that opens the opera is probably meant to herald the entry of the Mantuan royal patrons. (It occurs also at the beginning of the famous *Vespers of 1610*, composed after Monteverdi had been named the Gonzaga's chapel-master.) A prologue is then sung by the personification of Music, whose five verses alternate with a moving ritornello that will also appear at important points later in the opera.

The concise drama to follow is abounding in moments of inspired genius. Orpheus's tiny, momentous sigh (*ohimè*) at the news of Eurydice's death, for example, is perhaps the first truly heartbreaking moment in the history of opera. His virtuoso showpiece *Possente spirto* (an ancestor of Rossini's *bel canto* fireworks) gives way to the more human passion of his outburst *Rendetemi il mio ben*, as his heroic confidence yields to desperation.

Monteverdi had the good fortune of developing his first opera in collaboration with an exceptionally fine librettist, Alessandro Striggio, court secretary at Mantua. It is intriguing to ponder which of them made the decision to alter the traditional ending of the well-known mythological tale of Orpheus—who, according to legend, was attacked and torn to bits by a bacchanalian throng of Thracian women, angered by his persistent laments. Evidently one or both of the collaborators felt that a *deus ex machina* ending, with Apollo exalting his son Orpheus to immortality among the stars, provided a better basis for a satisfactory musical conclusion—with something truly to sing about!

The enduring place of Monteverdi's first opera in the lyric repertoire is aptly described by his biographer Denis Stevens, who writes: "*Orfeo* ranks not only as an operatic cornerstone; it unites an unusually fine libretto... with a score full of novel and beautiful ideas, whose impact is none the less for the passing of centuries."

Clifford Cranna

Sunday Concert

July 22, 29, August 5, 2 p.m., Sunset Center Theater

I. Messe in h-moll (Mass in b minor), BWV 232 Johann Sebastian Bach
1685-1750

Rachel Rosales, *soprano*
Kathryn Cowdrick, *mezzo-soprano*
Carl Halvorson, *tenor*
Daniel Lichti, *baritone*
Dale Travis, *bass*

Concertino

Pamela Dale, Mimi Ruiz, Linda Sandusky, Susan Montgomery, *soprano I*
Kerry Walsh, Charlene Caddick, Diane Thomas, *soprano II*
Pamela Bertin, Anne Carey, Jody Woodford, *alto*
Thomas Goleeke, Michael Matson, William Saetre, *tenor*
Duane Clenton Carter, Stanford Felix, William Commins, Alexander Holodiloff, *bass*

Mark Volkert, *violin*
Damian Bursill-Hall, *flute*
Robert Morgan, Gail Brusen, *oboe, oboe d'amore*
Leslie Reed, *oboe*
Glen Swarts, *French horn*
Timothy Bach, Ken Ahrens,
Ruth Stienon, Charles Chandler, *continuo*

Festival Chorus, Chorale and Orchestra

*There will be an intermission of 10 minutes both before and after the Credo.
This concert will be broadcast live on KUSP-89 FM on Sunday, August 5.*

Sunday Concert

Translation

Kyrie

Chorus

Kyrie eleison

Lord, have mercy upon us.

Duet, soprano I, soprano II

Christe eleison

Christ, have mercy upon us.

Chorus

Kyrie eleison

Lord, have mercy upon us.

Gloria

Chorus

Gloria in excelsis Deo, et in terra pax hominibus bonae voluntatis.

Glory be to God on high,
and on earth peace to men
of good will.

Aria, soprano II

Laudamus te, benedicimus te, adoramus te, glorificamus te.

We praise Thee, we bless
Thee, we worship Thee,
we glorify Thee.

Chorus

Gratias agimus tibi propter magnam gloriam tuam.

We give thanks to Thee for
Thy great glory.

Duet, soprano I, tenor

Domine Deus, Rex coelestis, Pater omnipotens, Domine Fili unigenite, Jesu Christe altissimi, Domine Deus, Agnus Dei, Filius Patris.

O Lord God, heavenly King,
God the Father Almighty, O
Lord, the only begotten Son,
Jesus Christ, the Most High,
Lord God, Lamb of God, Son
of the Father.

Chorus

Qui tollis peccata mundi, miserere nobis, suscipe deprecationem nostram.

Thou that takest away the
sins of the world, have mercy
upon us, receive our prayer.

Aria, alto

Qui sedes ad dextram Patris, miserere nobis.

Thou that sittest at the right
hand of the Father, have
mercy upon us.

Aria, bass

Quoniam tu solus sanctus, tu solus Dominus, tu solus altissimus, Jesu Christe.

For Thou only art holy, Thou
only art the Lord, Thou only,
Jesus Christ, art Most High.

Chorus

Cum Sancto Spiritu in gloria Dei Patris. Amen.

With the Holy Ghost in the
glory of God, the Father.
Amen.

Credo

Chorus

Credo in unum Deum.

I believe in one God.

Chorus

Patrem omnipotentem, factorem coeli et terrae, visibilium omnium et invisibilium.

The Father Almighty, maker
of heaven and earth, and of all
things, visible and invisible.

Duet, soprano I, alto

Et in unum Dominum, Jesum Christum, Filium Dei unigenitum, et ex Patre natum ante omnia saecula, Deum de Deo, lumen de lumine, Deum verum de Deo vero, genitum non factum, consubstantialem Patri, per quem omnia facta sunt, qui propter nos homines et propter nostram salutem descendit de coelis.

And in one Lord, Jesus
Christ, the only begotten
Son of God, begotten of his
Father before all worlds,
God of God, light of light,
very God of very God,
begotten not made, being
of one substance with the
Father, by whom all things
were made, who for us men
and for our salvation came
down from heaven.

Chorus

Et incarnatus est de Spiritu sancto ex Maria virgine, et homo factus est.

And was incarnate by the
Holy Ghost of the Virgin
Mary, and was made man.

Chorus

Crucifixus etiam pro nobis sub Pontio Pilato, passus et sepultus est.

And was crucified also for
us under Pontius Pilate,
suffered and was buried.

Chorus

Et resurrexit tertia die secundum scripturas, et ascendit in coelum, sedet ad dextram Dei Patris, et iterum venturus est cum gloria judicare vivos et mortuos, cujus regni non erit finis.

And the third day He rose
again according to the
Scriptures, and ascended
into heaven and sitteth on
the right hand of God the
Father, and He shall come
again to judge the quick and
the dead, whose kingdom
shall have no end.

Aria, bass

Et in Spiritum sanctum Dominum et vivificantem qui ex Patre Filioque procedit qui cum Patre et Filio simul adoratur et conglorificatur, qui locutus est per Prophetas. Et unam sanctam catholicam et apostolicam ecclesiam.

And (I believe) in the Holy
Ghost, the Lord and Giver
of Life, who proceedeth from
the Father and the Son and
who with the Father and
Son together is worshipped
and glorified, who spake by
the Prophets. And (I believe)
in one Holy Catholic and
Apostolic Church.

Chorus

Confiteor unum baptismam in remissionem peccatorum. Et expecto resurrectionem mortuorum, et vitam venturi saeculi. Amen.

I acknowledge one baptism
for the remission of sins,
And I look for the resurrec-
tion of the dead, and the life
of the world to come. Amen.

Sunday Concert

Sanctus

Chorus

*Sanctus, sanctus, sanctus,
Dominus Deus Sabaoth,
pleni sunt coeli et terra
gloria ejus.*

Holy, holy, holy, Lord God of
hosts, heaven and earth are
full of His glory.

Chorus

Osanna in excelsis.

Hosanna in the highest.

Aria, tenor

*Benedictus qui venit in
nomine Domini.*

Blessed is He who comes in
the name of the Lord.

Chorus

Osanna in excelsis.

Hosanna in the highest.

Agnus Dei

Aria, alto

*Agnus Dei, qui tollis
peccata mundi, miserere
nobis.*

O Lamb of God, that takest
away the sins of the world,
have mercy upon us.

Chorus

Dona nobis pacem.

Grant us peace.

Program Notes

Mass in b minor

J. S. Bach

What motivated the great Lutheran composer to collate and refine some of his greatest church music into a monumental and complete Latin mass setting? Music scholars have wrestled with this issue since the rediscovery of Bach's music in the nineteenth century, but the purpose and circumstances surrounding the creation of the greatest Baroque setting of the mass ordinary largely remains the subject of speculation.

Bach generally composed in response to specific needs, but none is self-evident for this *grosse katholische messe*, as Karl Philipp Emanuel listed it. The noted Bach scholar, Friedrich Smend, once proposed that Bach adapted the parts of the Mass for separate use on specific occasions in the Lutheran services, and, therefore, he proposed, complete performances of the work are inappropriate. Georg von Dadelsen, and others, have met this view with understandable protest, citing the remarkable unity in the work. Perhaps

the conjecture, most recently summed up by Joshua Rifkin, that the Mass belongs to "that remarkable series of encyclopedic, speculative, and ultimately quite private works that dominate Bach's final decade, such as the Seventeen Organ Chorales, the Musical Offering, and the Art of the Fugue" explains its provenance most satisfactorily. That Bach's library contained manuscripts of music by composers employing the old style, and most of these were copied during Bach's late years supports such a view.

The genesis of this work spans much of Bach's mature creative life. He reworked the famous *Crucifixus* from his *Weinen, Klagen, Sorgen, Zagen*, (Cantata 12) of 1714. The *Sanctus* was performed as early as Christmas day, 1724. The *Kyrie* and *Gloria* come from 1733; the *Credo*, presumed to be the last of Bach's major vocal compositions comes from Bach's last years. Recent studies indicate that the work was "assembled" and completed in 1747-1748 several years after Bach had ceased to compose functional church music.

The *Missa* portion, the *Kyrie* and *Gloria*, were composed on the occasion of the succession of the new Elector of Saxony, Frederick Augustus II, in 1733. Bach presented this work with a letter seeking a court appointment, an honorary title which Bach expected would improve his condition in Leipzig, and one which came to him only after three years of persistence.

The *Symbolum Nicenum* manifests a clearly symmetrical structural centering on the *Crucifixus*. Most of the sections appear to have been newly composed with the exception of three *contrafacta* (reworded) sections: the *Patrem omnipotentem* (from Cantata 171), the *Crucifixus* (from Cantata 12), and the *Et expecto* (from Cantata 120).

After the *Sanctus* all of the movements are *contrafacta* drawn from Bach's cantatas: the *Osanna* from Cantata 215, the *Agnus Dei* from Cantata 11, *Dona nobis pacem*, from Cantata 29 (adopted also for the *Gratias* of the *Gloria*).

The *B Minor Mass*, then, presents a gathering work which Bach must have drawn from his rich library of inspired church music, a collection composed over a lifetime of intense musical-spiritual reflection. This Bach formed into a final *catholic* religious statement, a universal symbol of his art, and one of aesthetic and spiritual import reaching far beyond the congregation of his Lutheran faith. What comparable monument is there in our musical heritage?

John Hajdu Heyer

Monday Recital

July 23, 30, 2:30 p.m., Sunset Center Theater

Chamber Music of Mozart

I. Sonata for bassoon and cello in B-flat, K. 292 Wolfgang Amadeus Mozart
1756-1791

Allegro
Andante
Allegro

Jesse Read, *bassoon*
David Starkweather, *cello*

II. Divertimento in F, No. 8, K. 213 W.A. Mozart

Allegro spiritoso
Andante
Menuetto. Trio
Contradanse en rondeau. Molto allegro

Leslie Reed, Gail Brusen, *oboes*
Glen Swarts, Loren Tayerle, *French horns*
Jesse Read, Jerry Dagg, *bassoons*

III. Sonata for violin and piano in B-flat, K. 454 W.A. Mozart

Largo. Allegro
Andante
Allegretto

Jesse Ceci, *violin*
Melinda Coffey, *piano*

There will be a delayed broadcast of this recital on KUSP-89 FM, Monday, July 30 at 6:30 p.m.

STEINWAY PIANO courtesy of Abinante's Music Store, Monterey

Program Notes

Chamber Music of Mozart

The richness of Mozart's vast contribution to the world of chamber music emerges in this program of contrasting works. Mozart cultivated chamber music in virtually all the forms of his time, while enriching the repertoire for some unusual combinations of instruments as well. Much of his finest and most profound music lies relatively neglected in these works.

Mozart composed both the *Duo for bassoon and cello*, K. 292 and the *Divertimento in F, No. 8, K. 213* in 1775, while he was yet in his teens. The *Sonata for violin and piano*, K. 454 comes from 1784, in the midst of a time of extraordinary compositional advancement that Mozart manifested during his preparation of the six Haydn Quartets (composed 1782-85).

I. Sonata for bassoon and cello in B-flat, K292

The *Sonata for bassoon and cello*, also known as *Duo for bassoon and cello*, was composed shortly after the Bassoon Concerto, K. 191, for amateur bassoonist Baron Thaddäus von Dürnitz, for whom Mozart also wrote two additional bassoon concertos. At this time, Mozart's music began to show the traces of high refinement that characterized the *galant* musical style of the period, as can be observed in this work with its brilliant, elegant, flowing lines and delightful melodic freshness.

II. Divertimento in F, No. 8, K. 213

Between 1774 and 1778 Mozart composed a large number of serenades and divertimenti. These works, many prepared for wedding or anniversary feasts at the houses of the wealthy music patrons of Salzburg, generally consisted of several movements in a festive, good-humored style. In them the performers are given the opportunity to display a certain

degree of virtuosity. The *Divertimento in F* comes from some time later in 1775 and is the first of a set of six that Mozart intended to publish in one volume.

This divertimento adheres to the entertaining, garden-music style that characterizes these light works. The opening movement is a spirited sonata-like form in which the lead is given to the first oboe and the other instruments work in pairs. The *Andante* that follows also defers to the first oboe, but with more independent bassoon scoring. The *Minuet* returns to scoring in pairs, while in the *Contredanse en Rondeau* the individual instruments emerge with greater effect.

III. Sonata for violin and piano in B-flat, K. 454

Mozart composed the *Violin Sonata in B flat* for Regina Strinasacchi, the great Italian violinist, who scored an extraordinary success when she appeared in Vienna in 1784. Mozart performed at the piano for one of her concerts, composing this work for the occasion. It seems that Strinasacchi's playing inspired this exceptional work from the 28-year-old composer, for Mozart so admired her playing that he wrote his father:

She plays no note without feeling, so even in the symphonies she always played with expression. No one can play an adagio with more feeling and more touchingly than she. Her whole heart and soul are in the melody she is playing, and her tone is both beautiful and powerful.

Reportedly at the first performance Mozart, pressed for time, wrote out the violin part in full and just sketched out his own part, which he then played from memory. But, if this is true, the piano part he completed betrays nothing in the way of improvisation. The piano and violin interact beautifully in the sonata, and the *Andante* offers a particularly striking dialogue between the two instruments, with passionate accents here and there.

John Hajdu Heyer

Tuesday Recital

July 17, 24, 31, 2:30 p.m., Sunset Center Theater

Paul Neubauer, *viola*
Melinda Coffey, *piano*

I. Divertimento in D Franz Josef Haydn
1732-1809

Adagio
Menuet
Allegro di molto

II. Sonata in a, "Arpeggione" Franz Schubert
1797-1828

Allegro moderato
Adagio
Allegretto

INTERMISSION

III. Sonata for unaccompanied viola, Op. 25, No. 1 (1922) Paul Hindemith
1895-1963

Broad
Very lively and strict
Very slow
Very fast, wild, beauty of tone to be disregarded
Slow, with great expression

IV. Suite Fritz Kreisler
1875-1962

La Precieuse (In the style of Couperin)
Chanson Louis XIII and Pavane (In the style of Couperin)
Tambourin (In the style of Rameau)
Tempo di Minuetto (In the style of Pugnani)

There will be a delayed broadcast of this recital on KUSP-89 FM, Tuesday, July 31 at 6:30 p.m.

STEINWAY PIANO courtesy of Abinante's Music Store, Monterey

Program Notes

I. Divertimento in D

J. Haydn

As part of his responsibilities for Prince Paul Anton Esterházy, Haydn composed many serenades and *divertimenti*, both for background music at special social events, and for the enjoyment of musical amateurs associated with the household. The *divertimento* is, by definition, a piece requiring a certain lightness of approach, but one that does not preclude higher artistic achievement, as in the case of many by Haydn and Mozart. Haydn composed a large corpus of *divertimenti* for various combinations of instruments ranging from solo keyboard works to ensembles of nine or more musicians.

II. Sonata in a, "Arpeggione"

F. Schubert

As the Baroque era so richly demonstrates, musical instruments have come and gone in Western music history. Many, however, remain in vogue only briefly, and such is the case for the *arpeggione*, a sort of bowed guitar that J. G. Stauffer invented in 1823. He called it the "*guitare d'amour*," but when Schubert wrote this sonata the following year, he applied the name "*Arpeggione*" and both the instrument and the sonata have been so designated ever since. The instrument was used for only a decade or so, and most of its repertory died with it.

Stauffer's *arpeggione* had a crisp, cello-like sound, particularly strong in the upper register, and for that reason this sonata, which also has been transcribed for violin and cello, perhaps works best for the viola. The sonata presents a light, *gemütlich* style that reflects Schubert's lyric genius. The form is straightforward, almost pre-Mozartean in approach.

III. Sonata for unaccompanied viola, Op. 25, No. 1

P. Hindemith

Perhaps because he performed as a violist himself, Paul Hindemith worked assiduously to expand the chamber repertoire of that instrument, composing no less than seven sonatas or other chamber works for viola. The *Unaccompanied Viola Sonata*, composed in 1922, offers a strong example of Hindemith's early mature style. The work contrasts sharply to later works by virtue of its more imaginative, spontaneous nature, as opposed to the more careful architectural planning that came to characterize much of Hindemith's later writing.

The work is more suite-like than most of Hindemith's later sonatas. Its five short movements hold no overall harmonic

scheme, although C-sharp is the focal point of the first two movements, which follow one another without interruption. In the first movement, as throughout the sonata, strong dissonances occur liberally, and melodic writing is highly chromatic.

The lyric third movement, centered on E, provides the greatest consonance and repose in the sonata. The fourth movement presents a sharp contrast with brutish forcefulness. Here the tonal center moves to C. The sonata closes with a movement of a much more subdued, and contemplative character.

Suite

F. Kreisler

Fritz Kreisler's career followed a precocious route. Having mastered the violin to a remarkable level by the age of seven, he entered the Vienna Conservatory, where he won the first-prize Gold Medal for violinists at the age of 10. Following a successful tour to the United States three years later, he stopped playing for a prolonged period after being rejected for the Vienna Philharmonic. During that time he studied a wide range of subjects including philosophy, politics, languages and medicine. These studies formed the foundation for the enormously diverse intellectual pursuits that characterized his long and rich life. Kreisler spoke seven languages, was an expert chess player, and avidly collected rare books. In 1898 he returned to concertizing, and was to continue to do so for the rest of his life, becoming recognized undisputedly as one of the great violinists of the 20th century.

His phenomenal talent and intellectual breadth manifested itself musically in a curious fashion. Kreisler composed more than 200 works for the violin, primarily to enrich his own programs. But while he acknowledged some of the works as his own, he ascribed others to then-obscure 17th-, 18th- and 19th-century composers. For nearly four decades many of these pieces were passed off as re-discovered works until Olin Downes of the *New York Times*, while researching a lecture program he was undertaking with Yehudi Menuhin, was unable to locate a copy of the original manuscript of Pugnani's *Praeludium and Allegro*. Downes confronted Kreisler with the problem, and Kreisler immediately acknowledged his own authorship. Following the minor scandal that ensued, Kreisler's charming stylistic adaptations have found their own place in the violin recital repertory.

John Hajdu Heyer

Organ Recital

Wednesday July 18, Tuesdays, July 24, 31, 11:00 a.m., Carmel Mission Basilica

Works of Johann Sebastian Bach
1685-1750

Ken Ahrens, *organ*

- I. Prelude and Fugue in c, BWV 546
- II. Chorale Variations on "O Gott, du frommer Gott, BWV 767
- III. Toccata and Fugue in d, "Dorian," BWV 538
- IV. Schübler Chorales, BWV 645-650

"Wachet auf, ruft uns die Stimme"
(Sleepers, awake! a voice is calling)

"Wo soll ich fliehen hin?"
(Wither shall I flee?)

"Wer nur den lieben Gott lässt walten"
(Whoever lets the dear Lord rule)

"Meine Seele erhebet den Herren"
(My soul doth magnify the Lord)

"Ach, bleib' bei uns, Herr Jesus Christ"
(Abide with us, Lord Jesus Christ)

"Kommst du nun, Jesu, von Himmel herunter?"
(Comest Thou down from heaven, Lord Jesus?)

- V. Prelude and Fugue in b, BWV 544

It has been requested that there be no applause until the end of the recital.

There will be a delayed broadcast of this recital on KUSP-89 FM, Sunday, August 5 at 12:00 noon.

Program Notes

Bach's contemporaries rated him the greatest among them at the organ. He was also renowned as an expert in the field of organ construction. Thus, no Bach festival would be complete without a recital of Bach's organ music. This program represents an excellent selection of the diverse compositional forms found in Bach's organ works.

I. Prelude and Fugue in c, BWV 546

The *Prelude and Fugue in c*, BWV 546, is thought to come from two eras in Bach's life: the *Prelude*, truly one of the finest organ preludes, was composed in Leipzig in 1730. The *Fugue* probably came from the Weimar years, much earlier (c. 1710). The *Prelude* begins with an impressive, broad twenty-four-bar introduction that develops subsequently with tremendous energy to a conclusion that dramatically reprises the opening music. The *Fugue* falls into the category of fugue called "allabreve," a group of works that are related by the use of *stile antico*, the classical sixteenth-century vocal style of Palestrina.

II. Chorale Variations on "O Gott, du frommer Gott," BWV 767

"Chorale Variations" were cultivated extensively in the early seventeenth century, chiefly by Sweelinck, Scheidt, and Scheidemann. In this form the hymn tune is presented several times in succession, each time in a different polyphonic arrangement. Bach's output in this form is relatively small. The *Chorale Variations on "O Gott, du frommer Gott,"* BWV 767 is one of only seven sets that survive.

III. Toccata and Fugue in d, "Dorian," BWV 538

Bach's *Toccata and Fugue in d* represents one of the most exciting genres in the organ repertory. "Toccatas," or "touch pieces," generally are virtuosic. As preludes to fugues in Bach's music, the toccatas dazzle the listener, usually building to a brilliantly worked out fugue—the *Toccata and Fugue in d* provides an excellent example. The "dorian" Toccata and Fugue takes its name from the use of the natural mode on D. Bach borrowed the cell that is developed in the *Toccata* from the French organist André Raison (c.1687-1714), exploiting the borrowed idea with a *moto-perpetuo* treatment. The fugue is entirely Bachian in its invention. During its course the principal ideas are treated canonically in exceptional variety—at least fifteen different canons all treated in close *stretto*.

IV. Schübler Chorales, BWV 645-650

Bach composed a vast quantity of music that presented variations on the hymn tunes, or chorales, that were the staple of the music in the Lutheran services. These pieces reveal his fertile musicality, for they hold a wide variety of approaches to the idea of writing chorale variations. Certainly one of the most loved of the sets of Bach's chorale variations is that known as the "Schübler Chorales."

Late in Bach's life Johann Georg Schübler immortalized his own name when he prepared a set of "Six Chorales of Various Sorts" by J.S. Bach for publication. Whether Bach chose these works for the set, or Schübler himself did so remains a topic of speculation and debate. The works stand apart from Bach's other chorale settings in that five of the six (and perhaps all six) were not originally conceived for the organ, but were cantata movements scored for voices and instruments.

The first of the set is the most famous, drawn from the middle movement of the well-known Cantata 140, *Wachet auf, ruft uns die Stimme*. The original form of the second, *Wo soll ich fliehen hin?*, is not known. Presumably it is a movement of a now-lost cantata. *Wer nur den lieben Gott lässt walten* is transcribed from the fourth movement of Cantata 93, which Bach originally composed in 1728. The fourth chorale, *Meine Seele erhebet den Herren* comes from an alto/tenor duet with trumpet in Cantata 10. *Ach bleib' bei uns* is the third movement of Cantata 6, here subjected to more arranging than the other five chorales in this set. Finally, the most difficult of the set to perform, *Kommst du nun, Jesu, vom Himmel herunter?* is transcribed from the aria for alto, solo violin and continuo in Cantata 137. Here the chorale melody is assigned to the pedals, while the manuals hold the continuo realization and the *obbligato* part.

V. Prelude and Fugue in b, BWV 544

The *Prelude and Fugue in b*, BWV 544, is also attributed to the Leipzig years between 1727 and 1736. Some scholars have proposed that this may be Bach's last work in this form. Certainly it stands with the finest of Bach's works in the form. An expansive, ceremonial prelude in 6/8, which Spitta described as a "labyrinth of romantic harmony," leads to the four-voice fugue in three sections. In it a simple, straightforward five-finger-exercise subject is developed with extraordinary effect.

John Hajdu Heyer

Wednesday Recital

July 18, 25, and August 1, 2:30 p.m., Sunset Center Theater

Baroque Chamber Music of France

- I. Sonata for flute and continuo in e Jean-Marie LeClair
1697-1782
Andante
Allemande
Sarabande
Minuetto
Double
Damian Bursill-Hall, *flute*
Jan Volkert, *cello*
Timothy Bach, *harpsichord*
- II. Cantata, "L'impatience" Jean-Philippe Rameau
1683-1764
Récitatif
Air gai
Récitatif
Air tendre. Gracieusement
Récitatif
Air léger
Carl Halvorson, *tenor*
Michael Sand, *viola dagamba*
Timothy Bach, *harpsichord*
- III. Concerto for flute and strings in a Michel Blavet
1700-1768
Allegro
Gavotte I
Gavotte II
Allegro
Damien Bursill-Hall, *flute*
Laura Kobayashi, Lori Ashikawa, *violins*
Matthew Zory, *contrabass*
Timothy Bach, *harpsichord*

There will be a delayed broadcast of this recital on KUSP-89 FM, Wednesday, August 1 at 6:30 p.m.

Program Notes

Baroque Chamber Music From France

I. Sonata for flute and continuo in e J.M. Leclair

Jean-Marie Leclair, generally considered the founder to the French violin school, was born in Lyon and first worked in Turin as a ballet master and composer. In 1728 he moved to Paris, where he quickly developed a reputation for his violin playing, and for a time he was a member of the royal orchestra, but in 1737 he resigned after a quarrel over the directorship of the king's orchestra. He remained active as a teacher of violin and a composer. He was murdered late one evening as he was coming home, probably by a nephew with whom he had had a falling out, in Paris in 1764.

During his career Leclair published four collections of violin sonatas, most of which, he advertised, could be played well on either violin or flute. There were twelve sonatas in each set, thus enriching the Baroque sonata repertoire significantly for both instruments. In his sonatas Leclair modified the Corellian sonata style to accommodate French taste, and in doing so he imbued the Italian sonata style with elements drawn from the dance style developed in the music of Lully. Through his sonatas and concertos Leclair established himself among the first great figures of the French chamber music tradition.

II. Cantata, "L'impatience" J.-P. Rameau

The French Cantata as cultivated by 18th-century French masters stands quite apart from the cantata as developed by J.S. Bach. The French cantata reached a high point of popularity in the 1720s in the works of Michel Pignolet de Montéclair and his contemporaries. In his several books of

cantatas Montéclair followed the practices set out by earlier *cantate françoise* composers in combining the attributes of French melody with the characteristics of the Italian cantata. The result was a work generally of six movements of alternating accompanied *recitatives* and *airs*. Rameau's seven surviving cantatas, including *L'impatience*, follow this scheme.

The cantata texts, as in the case of *L'impatience*, are often poetic adaptations of mythological subjects. *L'impatience* is a love idyll interwoven with rapture about nature. The moral of the cantata, typical for Rameau, is given in the final air.

III. Concerto for flute and strings M. Blavet

Born in Besançon, and largely self-taught as a flautist and bassoonist, Michel Blavet moved to Paris in 1723 to launch a remarkable career, becoming the leading French flautist of his generation. He performed at the *Concert Spirituel*, the important public concerts held in Paris throughout the 18th century, more often than any other performer. Contemporary writers were unanimous in praising his singing tone, his pure intonation, and his brilliant technique. So distinguished did he become on his instrument that Frederic the Great, while still crown prince, invited him to join the Prussian Court, an invitation that Blavet declined.

Blavet's writings for the flute, including eighteen extant sonatas, are among the masterpieces in the early flute repertory. His style reconciles both French and Italian tastes, as do the violin sonatas of Leclair. This is the only flute concerto that survives: its outer movements are brilliantly Vivaldian, flanking the two French *gavottes* that serve as the contrasting slow movement.

John Hajdu Heyer

Thursday Recital

July 19, 26 and August 2, 2:30 p.m., Sunset Center Theater

I. Cantata for tenor, "Lydia" Thomas Arne
1710-1778

Thomas Goleeke, *tenor*
Alexander Ross, Ulf Jeppeson, *violins*
Meg Eldridge, *viola*, David Starkweather, *cello*
Timothy Bach, *harpsichord*

II. Sonata I for viola da gamba (violoncello) Johann Sebastian Bach
and continuo in G, BWV 1027 1685-1750

Adagio
Allegro ma non tanto
Andante
Allegro moderato

Ruth Stienon, *cello*
Timothy Bach, *harpsichord*

III. Piano Quartet, No. 2 in A, Op. 26 Johannes Brahms
1833-1897

Allegro no troppo
Poco adagio
Scherzo. Poco allegro. Trio
Finale. Allegro

Alexander Ross, *violin*, Meg Eldridge, *viola*,
David Starkweather, *cello*, Timothy Bach, *piano*

There will be a delayed broadcast of this recital on KUSP-89 FM, Thursday, August 2 at 6:30 p.m.

Program Notes

I. Cantata for tenor, "Lydia"

T. Arne

Thomas Arne was born in 1710, the year Handel arrived in England. This connection, begun in such innocence, would continue for many years, sometimes taking unexpected turns, including Arne's borrowing from Handel's music, the Arne family pirating several Handel oratorios, and Arne's sister, Susanna Maria (Arne) Cibber becoming one of Handel's favorite singers. Handel was to compose "He was despised" in *Messiah* for her.

In his youth Arne studied flute, violin, and harpsichord, becoming quite proficient on the latter two. It was as a composer, however, that Arne became known, first for the masques of *Comus*, *Alfred* (with its still famous "Rule, Britannia") and *Judgement of Paris*, later for his songs written for Drury Lane Theatre and the pleasure gardens of Ranelagh, Vauxhall, and Marylebone. His Shakespeare songs, some of which were sung at the Carmel Bach Festival last season, are now standards in the vocal repertoire.

Little is known about the composing and publishing of *Lydia*, but the cantata shows several features of Arne's music: a wonderful sense of humor (it is impossible to think of Handel writing music to this kind of text, but Arne did frequently, addressing an entirely different audience); and a wonderful melodic gift. Through this, some say he had a more direct influence on the development of English vocal music than did Handel. This edition was taken from a published score of around 1750 now housed in the Clark library in Los Angeles.

Thomas Goleeek

II. Sonata I for viola da gamba (violoncello) J. S. Bach

Bach wrote his three sonatas for viola da gamba and obbligato harpsichord during his years of service to the Prince of Anhalt-Köthen. Prince Leopold was an accomplished player of the instrument, and Christian Ferdinand Abel, a noted virtuoso on the instrument, also played in Bach's orchestra. In the sonata, the harpsichord and the string instrument form a true partnership in musical expression. The melodic

material is given to the solo instrument and the right hand of the harpsichord, while the left hand of the harpsichord provides the bass line. Thus the texture is very much akin to that of the Baroque trio sonata. Bach had, in fact, first written this work as a trio sonata for two flutes and *continuo*, and only later re-composed it in this form.

The *Sonata in G* assumes the form of the typical church sonata, i.e., four movements in the slow-fast-slow-fast scheme. The first movement, in 12/8 meter, exudes a pastoral quality. The *Allegro ma non presto* contains a forward-looking ternary form, the third section of which resembles strikingly a later 18th-century recapitulation. The brief, but moving *Adagio*, a highlight of the work, precedes a fugal finale.

III. Piano Quartet, No. 2 in A, Op. 26

J. Brahms

Brahms' remarkable *Piano Quartet in A* came from his 29th year, at a time when the young composer was moving from his native Hamburg to Vienna. The work, with the *g minor Piano Quartet*, forms a pair of monumental chamber compositions which are clearly based on Brahms' study and understanding of the last works of Beethoven. Both works, while composed in Hamburg, were instrumental in winning supporters in artistic circles in the city which was to become his home. Shortly after Brahms' arrival in Vienna, he performed the Op. 26 with members of the Hellmesberger Quartet, a group of solid reputation in Vienna at the time. At the completion of the performance, Joseph Hellmesberger, the leader of the ensemble, is reported to have proclaimed Brahms the "heir to Beethoven."

Brahms' depth and originality surfaces in the first movement with its varied treatment of the principal themes. The second movement presents an extended theme of transcendent beauty, one of the most sustained that Brahms ever wrote, in a movement that moves the composer closer to Schubert for a moment. In the *Scherzo*, where we seemingly find the most obvious Beethovenian influence, we find extensive canonic writing of the highest order. Sir Donald Tovey likened this scherzo to that of Beethoven's *Ninth Symphony* with good justification. The triumphant finale presents a sonata/rondo of great intensity.

John Hajdu Heyer

Friday Recital

July 20, 27, and August 3, 2:30 p.m., Sunset Center Theater

Bach and the Italian Masters of the Baroque

- I. **Aria, "Gott hat alles wohl gemacht,"** **Johann Sebastian Bach**
from Cantata, BWV 35, "Geist und Seele" 1685-1750
Jody Woodford, *mezzo-soprano*
Ken Ahrens, *organ*
George Atanasiu, *cello*
Melinda Coffey, *harpsichord*
- II. **Sonata for violin and continuo in e** **Francesco Maria Veracini**
1690-1768
Ritornello—Largo, Allegro con fuoco
Minuetto
Gavotta
Giga
Lenuta Ciulei-Atanasiu, *violin*
George Atanasiu, *cello*
Melinda Coffey, *harpsichord*
- III. **Cantata for soprano, "All' ombra di sospetto," RV 678** **Antonio Vivaldi**
1678-1741
Susan Montgomery, *soprano*
Julie McKenzie, *flute*
George Atanasiu, *cello*
Melinda Coffey, *harpsichord*
- IV. **Gran duo concertante for violin, double bass and piano** **Giovanni Bottesini**
1821-1889
Laura Kobayashi, *violin*
Charles Chandler, *double bass*
Melinda Coffey, *piano*

August 3 only

- I. **Sonata for violin and continuo in e** **Francesco Maria Veracini**
- II. **Gran duo concertante** **Giovanni Bottesini**
- III. **Four Songs, for women's voices, two horns and harp, Op. 17** **Johannes Brahms**
1833-1897
"Es tönt ein voller Harfenklang"
"Komm herbei, Tod!"
"Wohin ich geh und schaue"
"Wein' an den Felsen"
Women of the Festival Chorale
Priscilla Salgo, *conductor*
Glen Swarts, Loren Tayerle, *horns*, Dan Levitan, *harp*
- IV. **"Die Allmacht," Lied for solo tenor and men's chorus** **Franz Schubert**
1797-1828
Carl Halvorson, *Tenor*
arranged by Franz Liszt
Men of the Festival Chorale
Priscilla Salgo, *conductor*
Ken Ahrens, *piano*
1811-1886

There will be a delayed broadcast of this recital on KUSP-89 FM Friday, August 3 at 6:30 p.m.

Friday Recital

Program Notes

Bach and the Italian Masters of the Baroque

I. Aria, "Gott hat alles wohl gemacht," from BWV 35

J. S. Bach

Bach composed Cantata 35 to celebrate the twelfth Sunday after Trinity in 1726, and thus the cantata falls into the very center of Bach's years of exceptional productivity in the writing of his church cantatas. The librettist, perhaps Bach himself, drew from the Gospel of the day, Mark 7: 31-37, the story of the curing of a deaf man who had an impediment in his speech. The aria *Gott hat alles wohl gemacht* develops the idea of verse 37, "He hath done all things well."

II. Sonata for violin and continuo in e

F. M. Veracini

Of the Italian Baroque masters of the violin, Francesco Maria Veracini ranked among the greatest. Born into a musical family, his career took him from his native Italy, to Dresden, and to London. His career remained strong throughout his long life, and he died a wealthy man, perhaps more so than any other instrumentalist before him. His compositions, particularly his sonatas, are inexplicably neglected today. His music shows great invention and extraordinary effects for his time.

III. Cantata, "All' ombra di sospetto," RV 678

A. Vivaldi

We know Vivaldi today primarily because of his vast output of instrumental music, but Vivaldi was highly productive as a composer of vocal music as well: nearly 50 operas, 60 choral works and 40 solo cantatas fell from his pen. His cantatas were subject to the influences of the opera of his age, generally containing several *da capo* arias separated by recitatives, as is the case in *All' ombra di sospetto*.

IV. Grand duo concertante for violin, double bass and piano

G. Bottesini

Giovanni Bottesini, once known as the Paganini of the double bass, displayed such musical talent that he was given a

scholarship to the Milan Conservatory at the age of 14 on the condition that he study the double bass, thus offering the only vacant place available. Subsequently he became a leading virtuoso on the instrument, traveling widely, and eventually gaining success as a composer and conductor as well.

His compositions include a dozen operas, several large sacred and orchestral works, and an important corpus of music for the double bass, including a large number of etudes, several concertos, and this duo, originally written for violin, double bass and orchestra.

August 3 only

III. Four Songs, for women's voices, two horns and harp, Op. 17

J. Brahms

Brahms produced a large quantity of music for women's voices, much of it before his thirtieth birthday, for before then he had worked for several years with women's choruses. In these *Four Songs with horns and harp*, Brahms explores the timbres of two instruments with which he was intimately concerned. His natural sense for the idiom of the horn is easily detected in his orchestral works: the harp played an important role in the *Requiem*, which was already under way when Brahms wrote these songs in 1860. The texts are of great interest, drawn from Scottish balladry (No. 4), Shakespeare, and two German romantics, Ruperti (No. 1) and Eichendorff (No. 3).

IV. "Die Allmacht," Lied for solo tenor and men's chorus

F. Schubert
Transcribed by F. Liszt

Schubert's song *Die Allmacht* (Omnipotence) has been criticized by some writers as a piece of overwrought romanticism. Thus there is little wonder that this magnificent song would attract Liszt's interest. Schubert composed the song in the summer of 1725, during his time in Bad Gastein in the Austrian Alps. In it he seems truly to have captured the grandeur of the countryside in full and inspired expression.

John Hajdu Heyer

Saturday Recital

July 21, 28 and August 4, 11 a.m., Sunset Center Theater

Janina Fialkowska, *piano*

- I. Chaconne in d from Partita II, BWV 1004 Johann Sebastian Bach
1685-1750
transcribed by Ferruccio Busoni
1866-1924
- II. Sonata in D, K. 284 Wolfgang Amadeus Mozart
1750-1791
Allegro
Rondo and Polonaise
Theme and Variations
- III. Le tombeau de Couperin Maurice Ravel
1875-1937
Prélude
Fugue
Forlane
Rigaudon
Menuet
Toccata

STEINWAY PIANO courtesy of Abinante's Music Store, Monterey

There will be a delayed broadcast of this recital on KUSP-89 FM, Saturday, August 4 at 1 p.m.

Program Notes

I. Chaconne in d

from Partita II, BWV 1004

J. S. Bach/F. Busoni

Bach's achievement in his compositions for solo violin stands quite alone. The great *Chaconne* from the *d minor Partita* remains a colossus in the solo violin repertoire. The movement presents a monumental set of variations on a four-bar harmonic pattern heard at the outset. Spitta wrote of this great masterwork, "This *Ciaccona* is a triumph of spirit over matter such as even Bach never repeated in a more brilliant manner."

It is little wonder that composers have turned to this work for inspiration, and for adaptation for performance by other instruments. Schumann and Mendelssohn both transcribed it, Brahms arranged the *Chaconne* for piano (solo left hand), and Busoni produced this brilliant transcription, which serves not only as a testament to Bach's genius, but to the romantic view of Bach's achievements. Busoni's approach is a sort of double transcription: he first conceived it as an organ transcription, and then transcribed it for piano in his own style. The transcription clearly avoids imitating the violin, and the work emerges with its own pianistic integrity.

II. Sonata in D, K. 284

W. A. Mozart

Mozart composed the *Sonata in D* in 1775 when he was 19. Mozart scholar Eric Bloom views this work as one of the most original of the earlier sonatas. According to Bloom:

The first movement is a dashing piece in the manner of an Italian comic opera overture. It almost cries out for the rustle, the echoes, the horn calls of Mozart's orchestra. The second movement is a *Rondeau en Polonaise* reminding one of Bach in his French manner, though the fashion has changed, largely through the influence of that master's second son, Carl Philipp Emanuel, whose courtly style this piece recalls in some ways. A set of variations concludes the Sonata. The *andante* theme is quite unlike any

other tune of Mozart's and so immediately memorable as to lend itself most admirably to its purpose, since there is no point to varying anything the hearer cannot retain in his mind.

This unusual theme is not easily matched elsewhere in Mozart's works. The phrases of unusual lengths are more common in Haydn's works than those of the younger composer. The variations were undoubtedly designed to show off Mozart's brilliant technique at the keyboard as well as his highly acclaimed subtle touch in the soft passages.

III. Le tombeau de Couperin

M. Ravel

Although Ravel completed his suite for piano, *Le tombeau de Couperin*, in 1917, twenty years before his death, it was the last work he was ever to write for solo piano. The arrest in his production of solo piano music is regrettable indeed, for in this work Ravel again demonstrated his greatness as a composer for that instrument.

The composition of memorial works entitled "tombeau" (= tomb) was a tradition that dated to the 17th century in France. Clearly Ravel intended the work as an homage to French music and the French style, rather than a memorial for Couperin: the work was actually dedicated to the memory of friends who died in the First World War.

This work reveals the unique Frenchness of the composer, for unlike many of the neo-classicists, Ravel produced not a caricature of the composer cited, as did Stravinsky for example, but instead a set of original pieces that reflect the essential nature of the form or dance in question.

The six movements unfold logically in the suite. A prelude and fugue lead to three dance movements followed by a brilliant toccata. The *Forlane*, based on the oldest dance represented here, is modeled after the *forlana*, a 16th century dance of northern Italian origin, while the *rigaudon* was developed first in southern France. Bach included a *forlane* in his *Third Orchestral Suite*. The *minuet*, of course, needs no introduction. The *Toccata* (= "touch piece") concludes the work with great virtuosity.

John Hajdu Heyer

Lectures, Symposia and Special Events

Admission Free

Lectures

Monday, July 16, 3 p.m. Carpenter Hall, Sunset Center

Lecture, "The Ecumenical Bach" Professor Jaroslav Pelikan, *lecturer*

Tuesday, July 17, Wednesdays, July 25, August 1, 11 a.m. Carpenter Hall, Sunset Center

Lecture, "Music from the Golden Age of Venice" Dr. Clifford Cranna, *lecturer*

Thursday, July 19, 11 a.m., Carpenter Hall, Sunset Center

Lecture, "Bach between the Lines: the Musician-Poet, Preacher" Robert Commanday, *lecturer*

Thursdays, July 19, 26 and August 2, 4 p.m., Carpenter Hall, Sunset Center

Symposium, July 19 only, "On Producing *L'Orfeo* and the Orpheus Myth Examined from a Psychological View"

Symposia, July 26 and August 2, "On Producing *L'Orfeo*" James Schwabacher, *moderator*,

July 26, August 2 - Professor Ralph Abraham, Christopher Hahn, *stage director*,

July 19 only, Nancy DuBois, *clinical psychologist*

Friday, July 20, and Monday, July 23, 11 a.m., Carpenter Hall, Sunset Center

Lecture, "Performance Practices of the Baroque" Professor John Hajdu Heyer, *lecturer*

Thursdays, July 26 and August 2, 11 a.m., Carpenter Hall, Sunset Center

Lecture, "Orphism" Professor Ralph Abraham, *lecturer*

Friday, July 27 and Monday, July 30, 11 a.m., Carpenter Hall, Sunset Center

Lecture, "The Vision of Orpheus:

Monteverdi's Opera and Bach's B Minor Mass" Professor MaryAnn Bonino, *lecturer*

Friday, August 3, 11 a.m., Carpenter Hall, Sunset Center

Lecture, "Mass in B Minor" Professor George Houle, *lecturer*

Special Events

Monday, July 23, 1 p.m., Carpenter Hall, Sunset Center

Virginia Best Adams Vocal Master Class David Gordon, *Master Teacher*

Wednesday, July 25

12 noon, Children's Parade with Ronald McDonald, Devendorf Plaza to Sunset Center

12:30, Concert for Young Listeners, Sunset Center Theater Dr. Clifford Cranna, *master of ceremonies*

Thursday, July 26th, 7:30 p.m., Oldemeyer Center, Seaside

Community Outreach Concert, Admission charge Members of the Carmel Bach Festival Chorale and Orchestra

This concert has been generously underwritten by a grant from the MERVYN'S Foundation.

Support the Carmel Bach Festival

The generous support of individuals, corporations, and foundations is essential to the continuing tradition of the Carmel Bach Festival. Ticket revenue provides less than half of the funds needed annually. Giving opportunities are described and acknowledged as follows:

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DONOR BENEFITS: Priority mailing of ticket brochures, special invitations to receptions, various festivities honoring musicians and donors, and special gifts.

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Lecturer's Chair	\$ 250*
Opera Director's Chair	\$ 250*

* New This Year

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ENDOWMENT FUND: Matching contributions, memorials, deferred gifts, and bequests, often are made directly to the Festival's endowment fund. Income from these funds provide a continuing source of income and long term financial stability.

Golden Chairs

1987 marked the 50th anniversary of the Carmel Bach Festival. In recognition of that achievement and as a dedication to the next 50 years, the "Golden Chair" plan was established.

Contributions to the plan made to the endowment fund help build a continual source of income and long-term financial security for the Festival. Chair choices are available in various performance categories. (as indicated above right.)

Your "Golden Chair" gift is a one-time contribution that offers the opportunity of continuous identification and assures you of playing an essential part in guaranteeing the permanency of the Carmel Bach Festival.

Please join in the commitment to the next 50 years. For further information contact the Festival Development Director.

Conductor's Chair	\$50,000*
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Solo Instrumental Chairs	\$20,000
Solo Vocal Chairs	\$20,000
Principal Chairs	\$15,000
Orchestra Chairs	\$10,000
Chorale Chairs	\$10,000

* Fully Subscribed

DEFERRED GIVING: A decision now to make a gift in the future helps ensure that following generations will enjoy the Carmel Bach Festival. Deferred gifts can be a bequest in your will, or a "present gift of future interest" in real or other property. You retain the benefits of your property during your lifetime and receive the tax advantages now of an irrevocable gift in the future. The Bach Festival's Development Director will be happy to assist you and your advisors in preparing a plan to suit your needs.

MATCHING GIFTS: Many businesses encourage their employees and families to be involved in community events. Is your company one of these? As a Festival patron the questions needs to be asked. Why? Because a matching gift program will help you, your company and the Carmel Bach Festival. A matching gift will multiply the effect of each dollar you contribute.



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Viola
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Double Bass

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Priscilla Salgo
a member of the choir

In honor of Ken Ahrens

Mr. and Mrs. Lin Griffith

Orchestra Chairs

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Anonymous
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Demi Martin Briscoe
Organ
Mrs. Stephen Moore Lott

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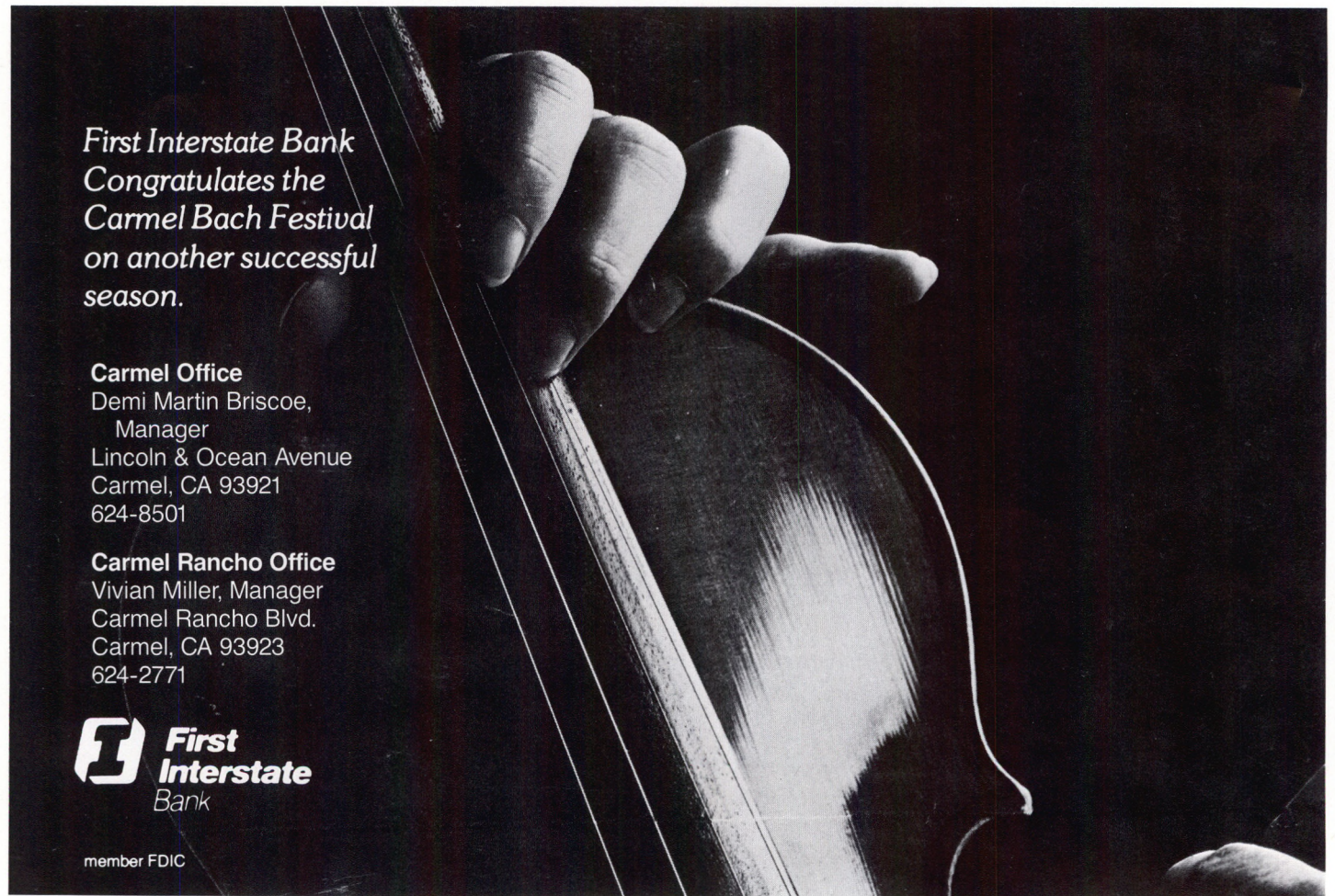
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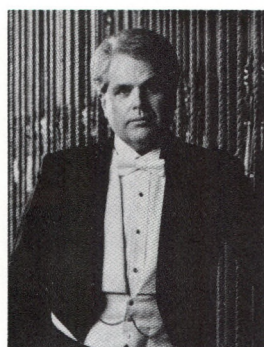
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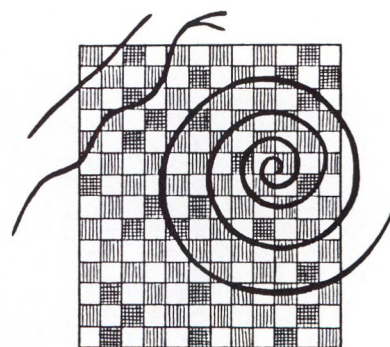


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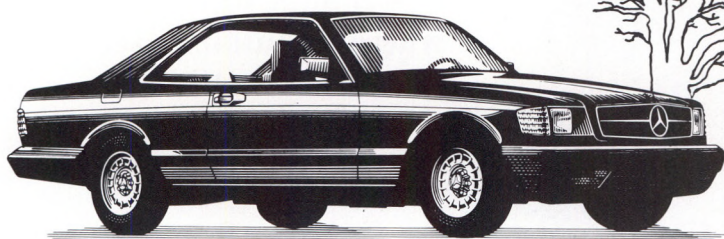


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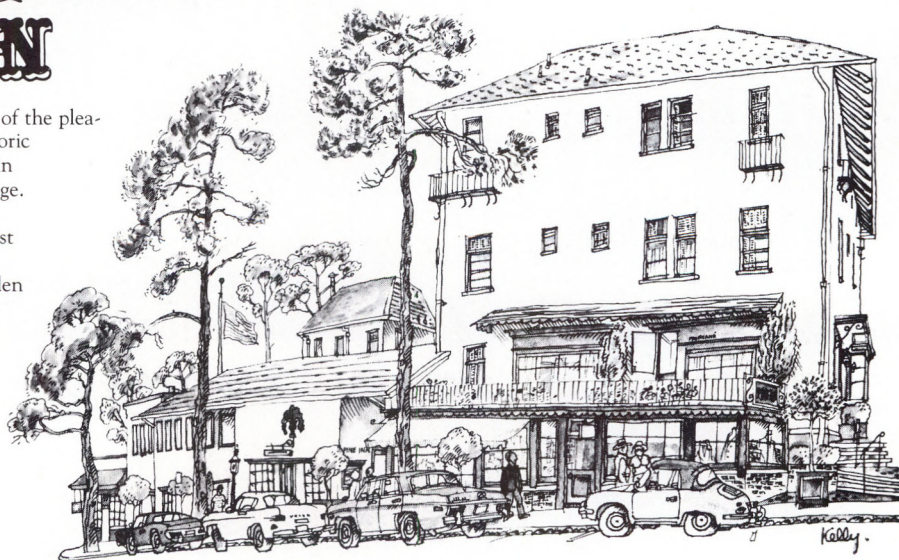
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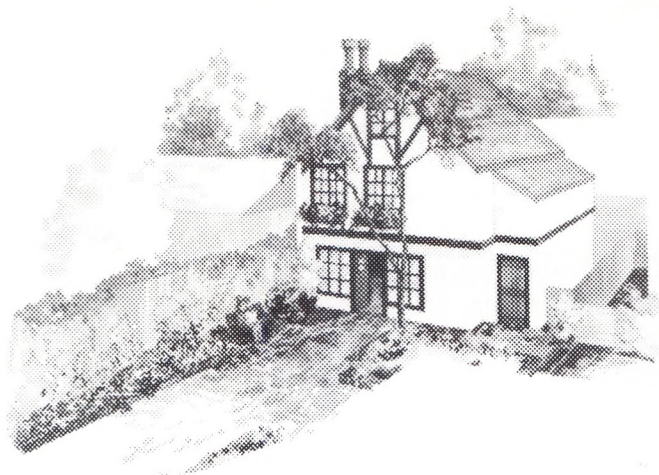
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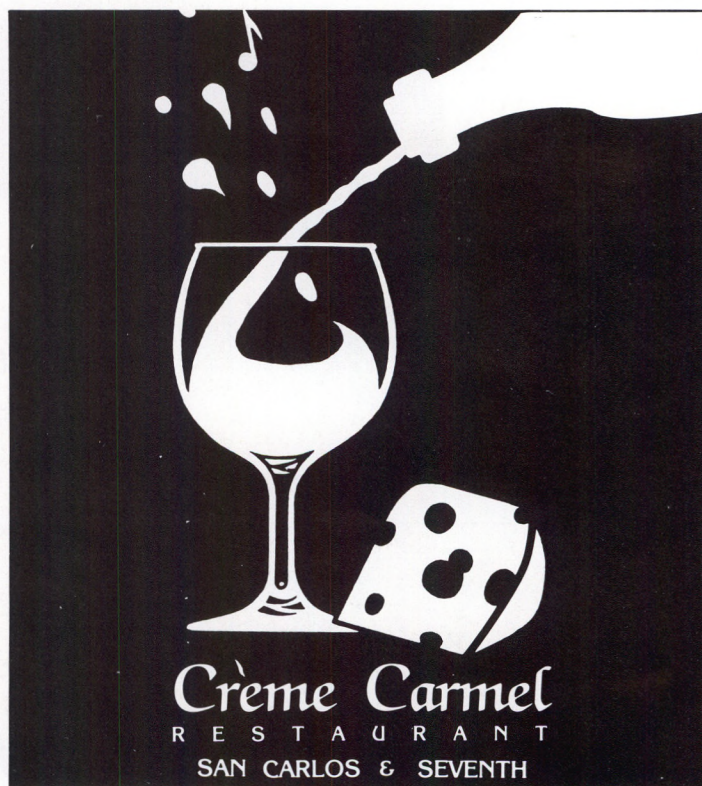
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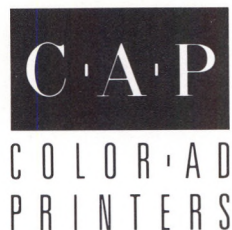
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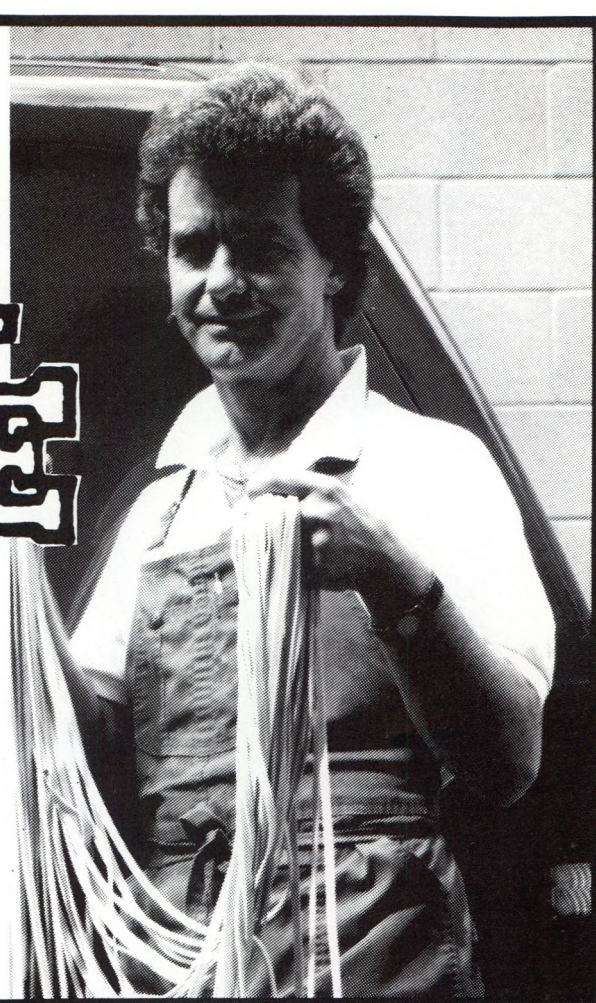
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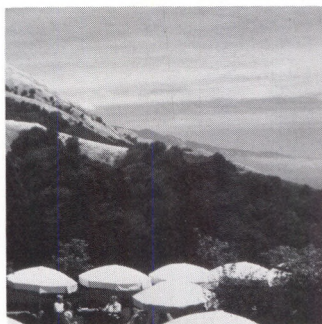
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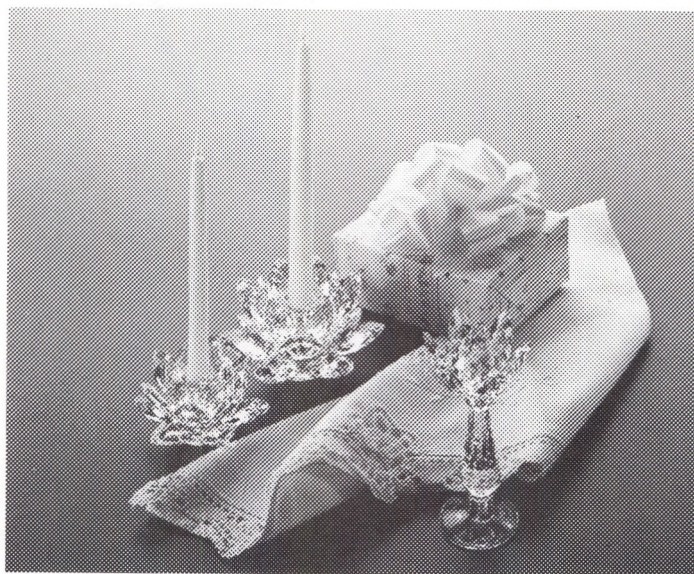


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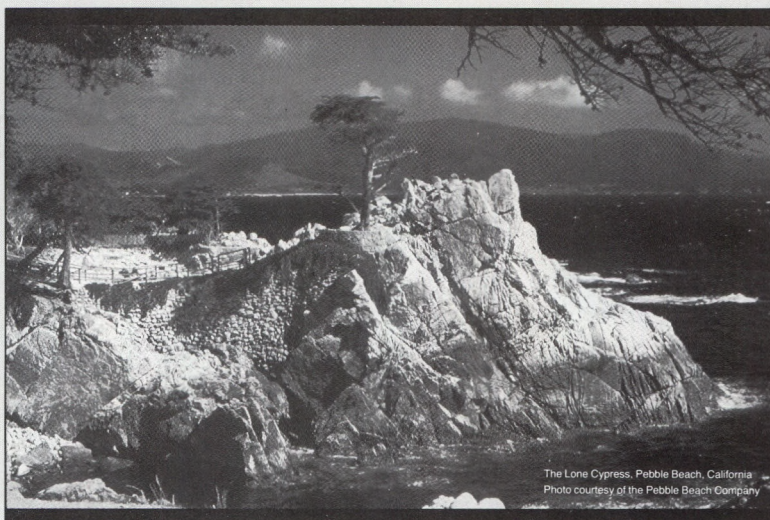
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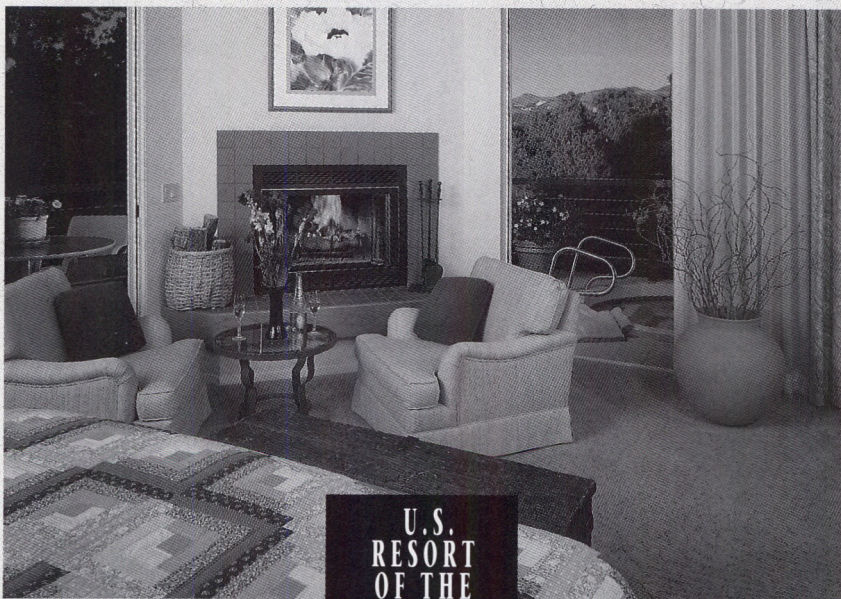
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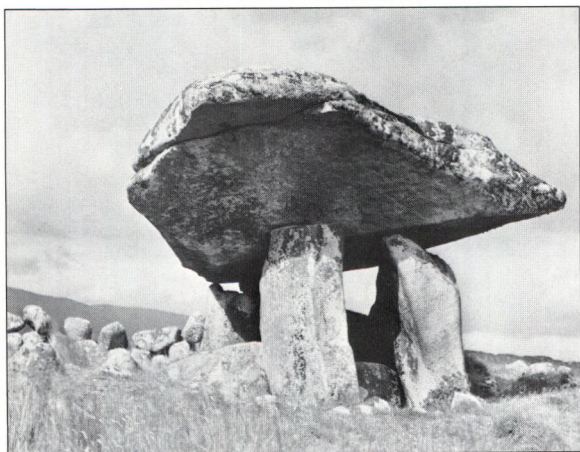
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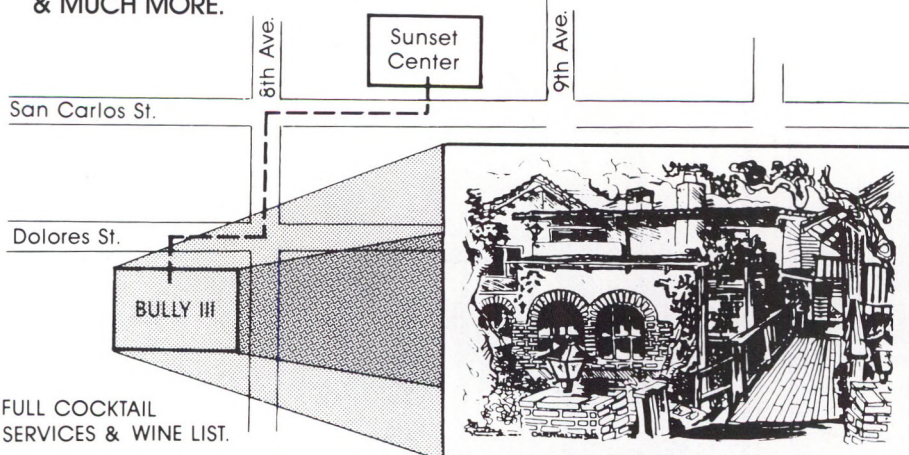
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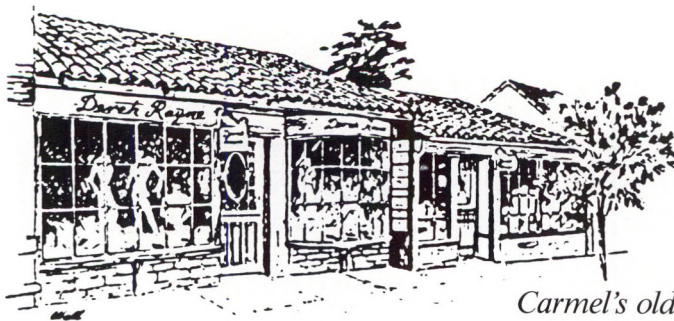
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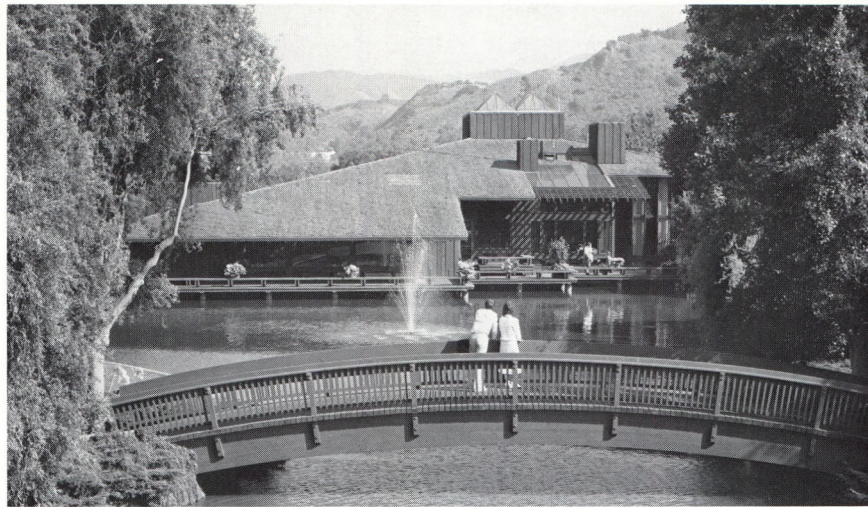
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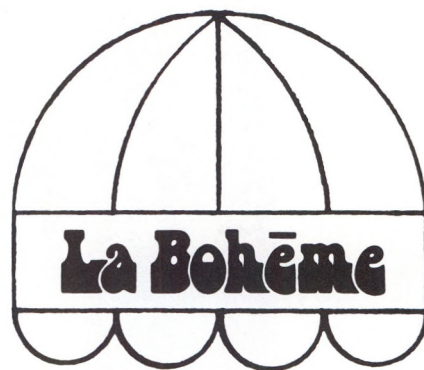
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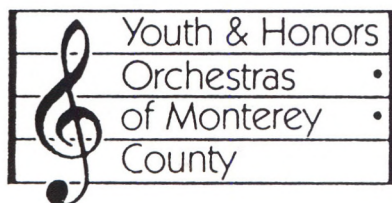
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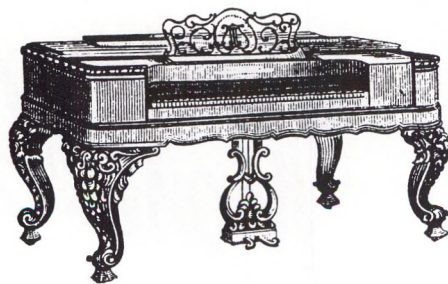
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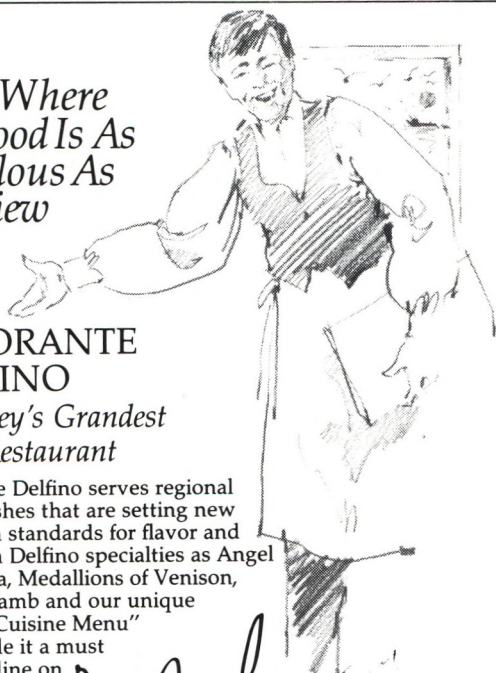


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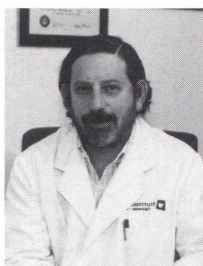
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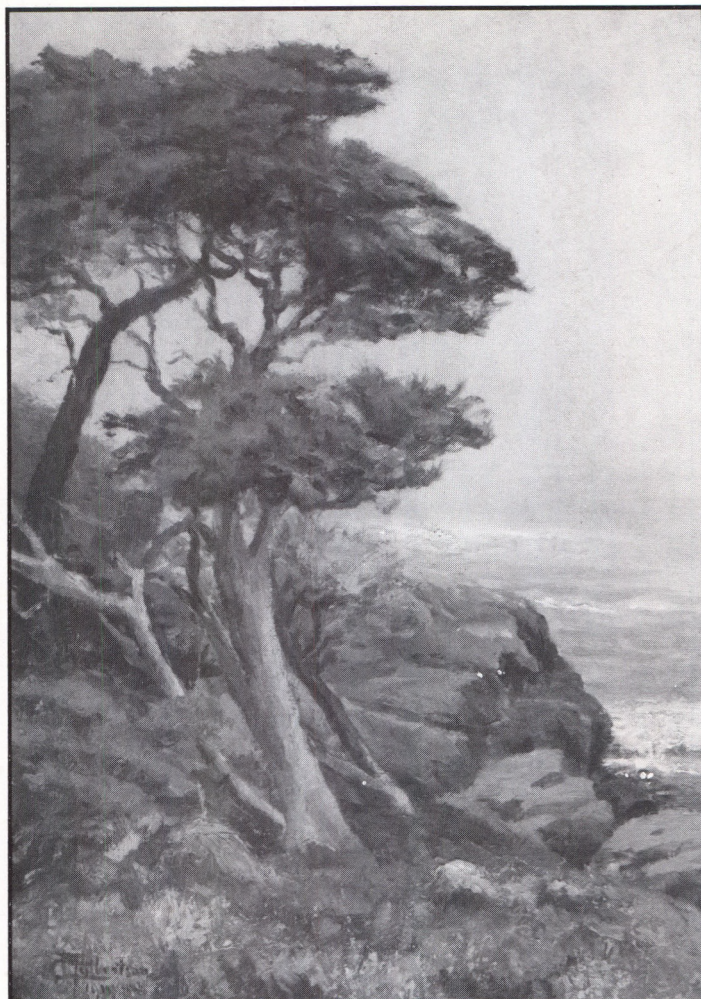
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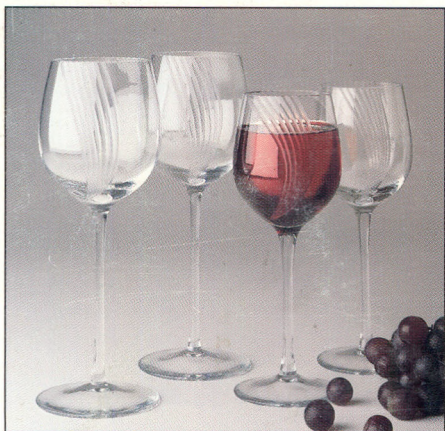
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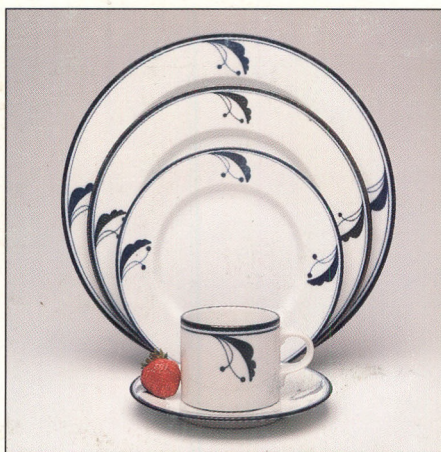
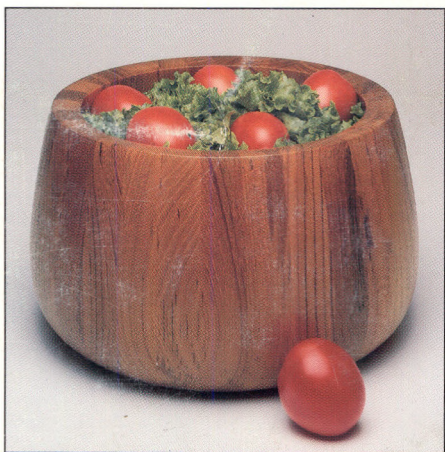
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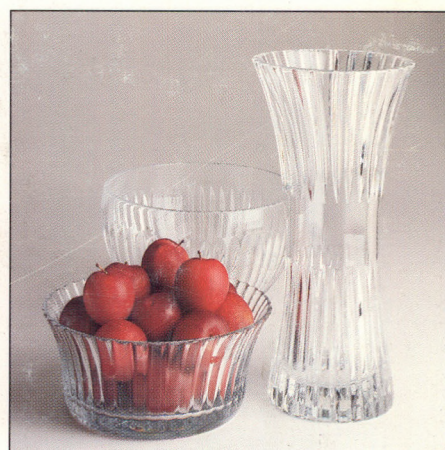
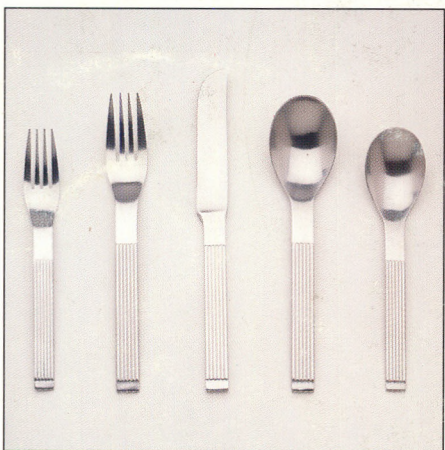




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